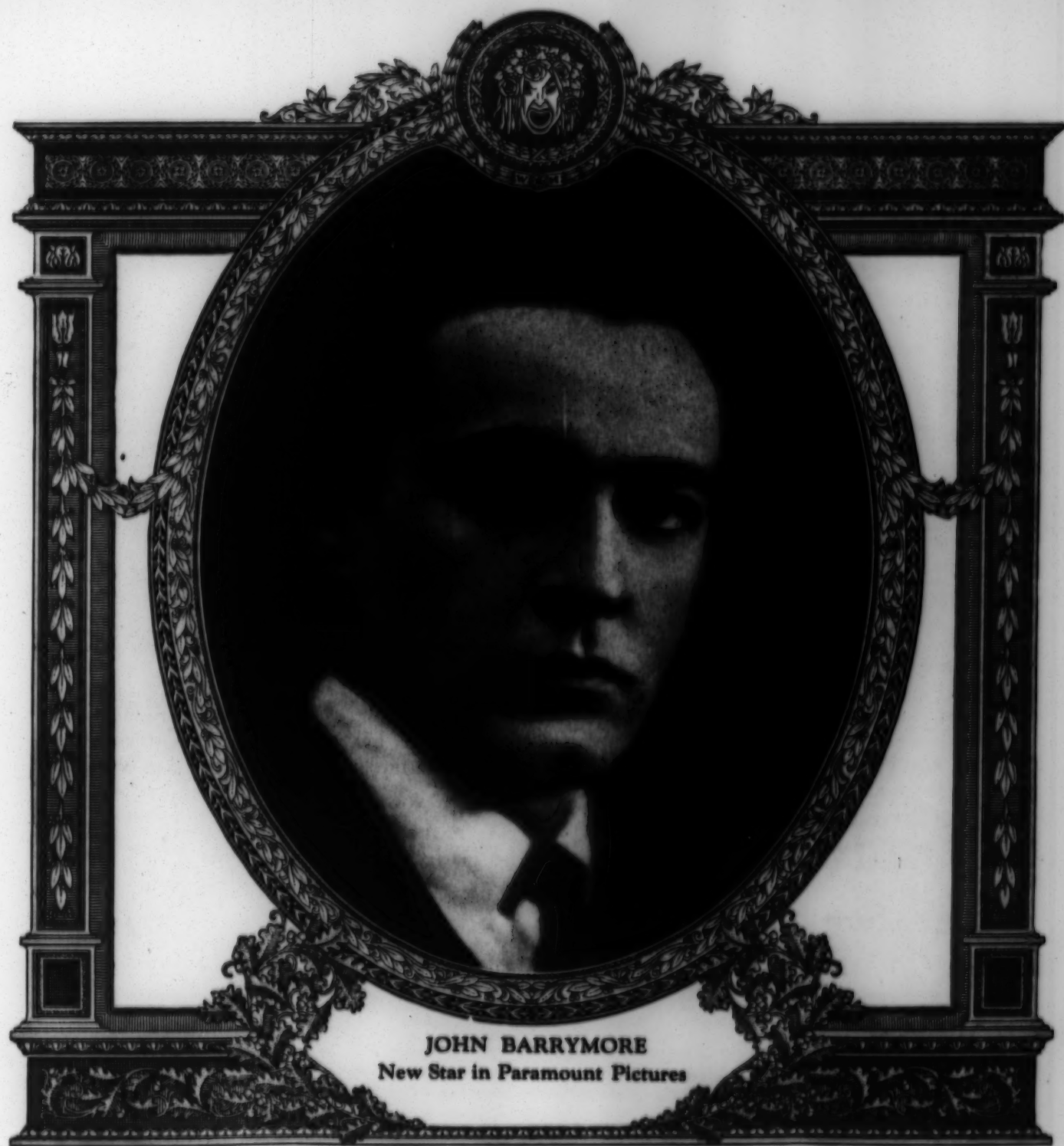


PRICE 10 CENTS

AUGUST 3, 1918

DRAMATIC MIRROR



JOHN BARRYMORE
New Star in Paramount Pictures

AMERICAN PLAYS POPULAR IN AUSTRALIA



**Speaking again
of September 1st 1919.**

You Book for Years Not for Days

ONE year is the unit upon which motion picture theatres are successfully conducted—not one day or one week or one month.

You don't lay out a policy just for next week—you plan for next year, and for the year after that.

A DAY'S profit means nothing in your scheme of existence. A year's profit means everything.

Your year-after-year plan calls for the best pictures. Your policy is to build your business, which means to satisfy your patrons.

The Famous Players-Lasky Corporation's plan has the year as its unit. Its service is a year after year service, its policy a year after year policy.

You don't think of one Paramount or one Art-

craft Picture. You think of the Paramount or Art-craft standard and reputation and popularity which have been established not by one or two pictures, but by hundreds of pictures.

You far-seeing, year-ahead-of-the-game men; your theatres, too, have high standards, excellent reputations that have been built by hundreds of good pictures.

We're both following the same plan—the year after year plan.

That's why the exhibitors and the Famous Players-Lasky Corporation are working together better than ever before.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



THE Exhibitor who is vainly pleading with the producers for something that is different from the one he gets every week in which there is nothing new but the name, is advised to watch for the early release dates of the two notable novelties of the fall season. Specially devised by the BETZWOOD FILM COMPANY to meet the exhibitor's justifiable demand for something new and big—something to silence the patron who complains that they all look alike. Now and positively for the first time in screen history, a real Chinese star,

LADY TSEN MEI

in a sumptuous extra part feature production,

“WHEN EAST MEETS WEST”

A thrilling modern romance with the enchanting atmosphere of the mysterious Yellow Kingdom, revealing a new screen star of the first magnitude. Also put forward by the BETZWOOD FILM COMPANY in response to the exhibitor's plea for the new and real is MR. LOUIS BENNISON, recognized by dramatic authorities as America's foremost delineator of Western types. In

LOUIS BENNISON

the screen welcomes the incomparable artist who made “JOHNNY GET YOUR GUN” famous from coast to coast. An actor of acknowledged personality for the screen ascendancy which must be conceded him on his presentation in the star title part in the BETZWOOD FILM COMPANY'S great production of the Western comedy-drama,

“SANDY BURKE”

specially written by J. Allen Dunn for the introduction of LOUIS BENNISON as the season's most important star.

PRODUCED BY

The Betzwood Film Company

PERSONALLY DIRECTED BY

IRA M. LOWRY

PRODUCER OF

“For the Freedom of the World” and other successes

D R A M A T I C M I R R O R

TABLE OF CONTENTS

PUBLISHED WEEKLY NEW YORK, AUGUST 3, 1918

Vol. LXXIX
Whole No. 2067

Editorial

Advertising

American Plays Popular in Australia..... 151 Editorials 152 On the Rialto..... 154 Theaters Not Hurt by Lightless Order..... 154 Many Theaters Are on Shubert List..... 154 Theatrical Activities of the Week..... 155 New Stage Productions in Review..... 157 News of the Week in Stock..... 158 Broadway Time Table..... 158 With Stage Plays and Players..... 159 Without Fear or Favor..... 160 Screen Moss 161 N. A. M. P. I. Defers Action on Exhibitors..... 161 Hart Seeks Aid for After-War Work..... 161 All the Picture News..... 162 The Pictures First Run Reported by Wire..... 164 From Producer and Distributor..... 168 Tells About the People of the Screen..... 171 Photoplay Music 172 Projection and Equipment..... 173 Picture Personals 174 On the West Coast..... 175 Theatrical Reports 176 Stage Personals 177 Dates Ahead 177	Ad-itorial 179 Alviene School 174 American Academy of Dramatic Arts..... 174 Bal William, Trunks..... 176 Betzwood Film Co..... 147 De Montford, E. T., Play Broker..... 176 Essanay Film Mfg. Co..... 178 Famous Players-Lasky Corp..... 146 Great Love, The..... 149 Hannis Jordan Literary Agency..... 174 Mackay, F. F., Conservatory of Dramatic Art..... 174 McKesson & Robbins, Albolene..... 177 Menzeli's Grand Ballet School..... 176 Miller Costumier 177 Packard Theatrical Exchange..... 177 Pathe Exchange, Inc..... 180 Plaza Hotel, Asbury Park..... 178 Stein's Make-Up 174 Theaters in New York..... 177 United Booking Offices..... 175 Vitagraph Co. of America..... 175 Weldon, Williams & Lick, Tickets..... 176
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D R A M A T I C M I R R O R

A N N U A L

Containing a complete review of the past season, a prospect for the year to come, carefully compiled statistics on legitimate, pictures, stock, vaudeville, admission prices, changes of policy, theaters opened or closed and many other vital subjects. Also the comparative popularity of each form of amusement.

F R O M O V E R 4 0 0 C I T I E S

P U B L I S H E D A U G U S T 1 7 , 1 9 1 8

D. W. GRIFFITH

Presents

"THE GREAT LOVE"

IN SEVEN REELS

A STRANGE STORY BROUGHT OUT BY THE CYCLONIC EVENTS OF THE DAY IN WHICH WE HAVE TRIED AT ALL TIMES TO GIVE YOU OUR BEST.

Aside from the cast of well known players in our little play, we have some of the most famous society women in England, including Queen Alexandra, Lady Diana Manners, Princess of Monaco, Elizabeth Asquith, Countess of Drogheda, Countess of Massarene, Hon. Mrs. Montague, Miss Violet Keppel, Miss Bettina Stuart Wortley, Lady Lavery, appearing in behalf of war charities.

Lillian Gish

LILLIAN GISH has proved that she is not only beautiful, but as a dramatic actress in the art of real acting, so natural that it does not appear to be acting, she stands unsurpassed.

You have seen her in "THE BIRTH OF A NATION" and in "HEARTS OF THE WORLD," where she proved a revelation.

A few notes from the great pean of praise sounding from East to West:

"This GISH is a comely thing and intrigues me. As the heroine of Prof. Griffith's movie, she reveals herself as its most spectacular feature."

GEORGE J. NATHAN.

"LILLIAN GISH is exquisitely sympathetic. Her emotions stand forth with expressions as eloquent as they are silent."

NEW YORK HERALD.

"The acting of LILLIAN GISH as the simple little peasant girl, as the budding woman, then the dementia of extreme suffering, back to normality and happiness, EXCEEDS ANYTHING I HAVE EVER SEEN ON STAGE OR SCREEN."

ANNA MOODY LAWRENCE,
Chicago Post.

"LILLIAN GISH scores as the heroine of the sweetest, most sublime appeal. There is something DIVINE about her portrayal of the Girl of France."

WASHINGTON HERALD.

"She plays fine and subtle harmonies upon the heartstrings of all who watch her."

PHILADELPHIA
PUBLIC LEDGER.

"LILLIAN GISH possesses a beautiful tragic mien which puts her among the foremost dramatic stars of all time."

FLORENCE LAWRENCE,
L. A. Examiner.

"THE GREAT LOVE" is timed 14 minutes to the reel, with seventy-five turns to the minute on the Sixth Reel.

The same people who arranged the famous music for "HEARTS OF THE WORLD" also arranged the musical score for "THE GREAT LOVE," and a copy is sent with every print.

Robert Harron

You are familiar with ROBERT HARRON'S Work. Seven years ago he started with Mr. Griffith at the old Biograph Studios.

A Few Excerpts from the Dramatic Critics Throughout the Land:

"ROBERT HARRON plays his part with wonderful intelligence in a language that all can understand. He dignifies the screen."

T. E. OLIPHANT, "New York Mail."

"ROBERT HARRON—a wonderful artist."

"New York Times."

"ROBERT HARRON, a clean-cut hero, does the most wonderful work ever seen."

KITTY KELLY: "Chicago Examiner."

"ROBERT HARRON exhibits marvelous talent"

TAMAR LANE: "Boston Record."

"ROBERT HARRON does the best work of his career—his acting is superb."

W. K. HOLLANDER: "Chicago News."

"ROBERT HARRON as the young American dominates the story. His work is a revelation."

"Philadelphia Ledger."

"ROBERT HARRON, the greatest of all screen actors. His work will live as a classic."

MONROE LATHROP: "Los Angeles Express."

*You Have Seen Him in
"INTOLERANCE"*

*and
"HEARTS OF THE WORLD"*

Again we have the pleasure of picturizing MR. HENRY WALTHALL, to whom we owe a debt of gratitude for so many exquisite performances in the past, including the Little Colonel in "The Birth of a Nation," also:

ROSEMARY THEBY, who plays in splendid contrast on the thunder theme opposite the part enacted by Miss Gish,

GEORGE SIEGMANN, who is remembered as Silas Lynch in "THE BIRTH OF A NATION," and Von Strohm in "HEARTS OF THE WORLD," also plays an important role—also

GEORGE FAWCETT, the eminent character actor, GLORIA HOPE and MAXFIELD STANLEY.

We have devoted the same care and attention to "The Great Love" as we did to "Hearts of the World"

WE SEND "THE GREAT LOVE" TO YOU WITH ONE HOPE—THAT IT WILL BRING YOU SUCCESS.

RELEASE DATE, AUGUST 12—BY ART-CRAFT.

Sincerely,

D. W. GRIFFITH.

All the Griffith productions are directed personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.



Louise Glaum in "Wedlock" (Paralta) brings cheer and comfort to the distressed man

In "The Clean Sweep" (L-Ko) only love can be expressed without hooverizing



Robert Harron in "The Great Love" (Griffith-Artcraft) comes home from the war with a wounded arm



Roy Stewart and Maud Wayne view the picturesque country in "By Proxy" (Triangle)



In "Hell's End" (Triangle) William Desmond is a happy-go-lucky philosopher of the street



Margarita Fisher in "Impossible Susan" (Amer-Mutual) puzzles her new employers



Liberty inspires the American troops in their fight against the Germans. An effective scene from Leonce Perret's production of "Lafayette, We Come!"



Charles Ray in deep meditation over his activities in "A Nine O'Clock Town" (Paramount)



Corinne is not as happy in "Love Watches" (Vitagraph) as her friends



Ben Turpin is rather hard of hearing in "Ladies First," a Sennett-Paramount comedy, and decides to remain where the excitement is

AMERICAN PLAYS POPULAR IN AUSTRALIA

MANAGING director of a circuit of theaters, proprietor of a chain of newspapers, exhibitor of motion picture features, leading sportsman, head of a number of private and public enterprises, politician and patriot—such is Hugh D. McIntosh of Australia. Mr. McIntosh is making a flying visit to New York on his way from Australia to England on a confidential war mission for the Colonial Government and while here is negotiating for American theatrical productions.

A talk with Mr. McIntosh will convince even a theatrical reporter that here is an unusual personality, a vivid figure of romance and realism, a man who has risen by sheer force and ability from a humble position to a conspicuous place in public life in the Antipodes.

The son of a Scotch army officer who settled in Australia after the Sepoy Rebellion, he has led an active and adventurous career from the time he ran away to the silver mines at the age of seven.

MINTOSH made his real start toward fame and fortune as a fight promoter. It was back in the days during the Roosevelt administration when the American fleet was sent on a trip around the world.

"Always being a great admirer of America, I decided to arrange a big time for the American sailors during their visit to Sydney," said Mr. McIntosh. "So I got up a bout—you know boxing is one of the leading sports of Australia—between Tommy Burns and Bill Squires. Somehow or other the fight failed to attract the Americans, but the Australians came in thousands and I made a small fortune."

Then came the promotion of the Burns-Johnson fight, which netted Mr. McIntosh considerably over \$200,000, and he branched out in other activities. He became a theatrical magnate, acquiring the managerial direction of the Rickard Circuit, now composed of the Tivoli theaters in the five States of Australia.

"The Tivoli theaters," continued Mr. McIntosh, "are combination vaudeville and revue houses, the attractions presented therein being something between what the Keith interests and Florenz Ziegfeld, Jr., produce here.

"These houses were bringing in handsome profits even after the war broke out. The Australian people at first did not regard the war seriously. They took it as a great lark, and bade their young men off to the front with a feeling that they would soon be back—all of them—hale and hearty.

Hugh D. McIntosh, Australian Theatrical Magnate, Says His Country Has Had to Depend Upon United States for Amusements—Normal Conditions Returning

"THEN came the horrifying casualty lists from Gallipoli, lists which consumed for days practically all the space in the newspapers. Nearly every home in Australia was hit by

the reports. Naturally the theatrical business was affected, and affected seriously. Indeed, normal conditions are just beginning to be restored, though the continuance of heavy casualties and the institution of war taxes still exert a depressing effect at times.

"Motion picture theaters with their low prices have suffered the least, and such features as 'Cabiria' which I showed brought in large returns."

Mr. McIntosh spoke of the wide appeal which American plays and players have in Australia.

"WE have had to depend upon America for the greater part of our theatrical entertainment, as the war has cut off practically the entire supply of London attractions.

The Australian manager said that he believed the reason for the emphatic success of American productions in his country laid in the fact that the people of the Antipodes were in their customs and characteristics similar to the American people.

"Both are free of hidebound conventions, both live outdoor lives largely, both were primarily pioneers and explorers, and naturally what appeals to one will appeal to the other. American enterprise and resourcefulness have always proved inspiring to the people 'down under.' I've always had a feeling that I would have made a big success had I come out to America when I was young, so plentiful are the opportunities here."

BUT Mr. McIntosh has found plenty of opportunities in Australia. He holds thirty-two positions in the political, industrial, professional, artistic and sporting life of his country. Besides being a member of the Australian Legislative Council, which allows him to place the prefix Honorable to his name, he is president of the British Empire League in Australia, patron and former president of the Returned Soldiers' Association, fellow of the Royal Colonial Institute, president of the Anzac Band, a justice of the peace, life governor of two hospitals, member of the Dickens Fellowship, a founder of the Millions Club and the East Sydney Football Club and life member of the Australian Historical Society.

If there are any idle moments left Mr. McIntosh devotes them to his amusement enterprises, his string of five newspapers, among which is the Sydney Times, and to trips to New York, where, as he puts it, he "finds rest and diversion in attending the theaters."

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

Amusement Men Must Fight to Save Their Enterprises from Disastrous Taxation

WHETHER they act in co-operation or as separate units, motion picture manufacturers and theatrical men should speedily organize committees that will go to Washington and inform members of Congress of the danger of overtaxing amusements. Only last week a suggestion was made by a member of the Ways and Means Committee of the House that the tax on amusement admissions be doubled and a tax of ten per cent. be levied on gross receipts. It is reported that no opposition to the recommendation was voiced.

Such tax increases as have been proposed would force amusement enterprises out of business, as people driven more and more by the high cost of living to practice economy could not afford to patronize the picture houses and theaters. Film and theatrical productions could not hope for success under such a burden.

The Government more than once has expressed its appreciation of the value of motion pictures and the stage in providing amusement and cheer in a time of stress and of the practical patriotism that has been displayed throughout the country by managers and players.

There is approximately \$4,000,000 monthly brought into the Government Treasury by the present ten per cent. tax on tickets. To double that tax will mean that most of the picture houses and theaters will have to close, thereby entailing a loss of that important contribution.

The amusement men can save their industries from disaster by acquainting the powers that be with the facts of the situation.

The Government Appreciates Fine Co-operation of Theater

MANAGERS and players are volunteering their services to the Commission on Training Camp Activities with a zeal and spirit which show that they fully realize the necessity of backing up the Government in its plan to provide good theatrical entertainment for the various cantonments.

The Government has not been tardy in expressing its appreciation of this co-operation. Malcolm L. McBride, of the Commission, who is in charge of theatrical entertainment, states that "the numbers of managers and artists who are eagerly volunteering are doing a splendid piece of war work, the worth of which is attested in the outspoken applause of the soldiers and the no less outspoken applause of the nation."

Exhibitors Display Independence of Manufacturers at Their Boston Convention

THE growing independence of the motion picture exhibitors may be said to have been the most conspicuous development of the recent Boston convention. In a number of resolutions which were adopted the exhibitors demonstrated a desire to be free of manufacturers' influence in the conduct of their business. They went on record as being opposed to advertising matter included in entertainment pictures and condemned the alleged practice of manufacturers and distributors of making a profit on the charge of 15 cents a reel to offset the war tax and owning or leasing theaters in order to compete with and force them to run pictures. They also demanded a 50 per cent. representation on the board of directors of the National Association of the Motion Picture Industry.

The convention ended in perfect harmony and with the hope of amalgamation of the Motion Picture Exhibitors League and the American Exhibitors Association, the two warring factions of exhibitors. Restoration of peace among them will react to their advantage and subsequently to that of the public. Indeed, without peace or amalgamation there will be little justification for a 50 per cent. representation by one faction of exhibitors in the board of directors or on the committees of the National Association.

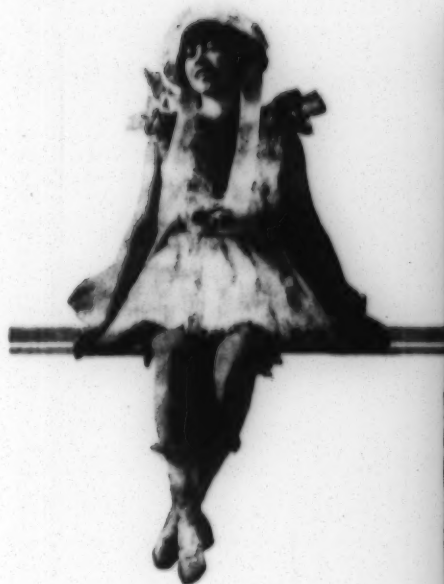
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Ball Players and Actors and Their Respective Value in the Carrying On of the War

BY DECLARING baseball a non-essential industry the Government has come in for a measure of criticism on the part of the baseball world. Cries of discrimination in favor of actors have been heard in various baseball quarters, but the injustice of these contentions is apparent to any one who devotes even a casual study to the situation.

The baseball profession is confined almost exclusively to youth—youth of the draft age, and since the game requires alertness of mind and body, strength and vitality which are the qualities best needed for fighting, it is obvious that baseball players cannot expect any extensive consideration from the War Department.

On the other hand, actors are of all ages, and while some of them are of superior strength the majority cannot compare in physical qualities with ball players. Moreover, they are members of a profession which has responded heart and soul to every call of the Government for assistance and which has co-operated in every direction toward the carrying on of the war.



Ann Pennington contentedly watches the world and its way from her stellar heights in the "Zeigfeld Follies"



The little Dresden doll has fallen from its place on the mantelpiece in "The Kiss Burglar" and Fay Bainter sings of the misfortune with plaintive charm



A characteristic attitude of Leon Errol and Ray Dooley in their kitchen scene in "Hitchy-Koo 1918" with Leon as an inebriated chef and Ray as a timid and careless maid



Again we behold Ann Pennington, this time listening to the applause of Broadway which is deservedly hers

THEATERS NOT HURT BY LIGHTLESS ORDER

No Diminution of Attendance Expected—Resorts Worst Hit

The order of the United States Fuel Administration restoring lightless nights to New York for an indefinite period beginning last Wednesday night will not affect the theatrical business to any appreciable degree. Such is the consensus of managers and producers who experienced lightless nights last winter and found that they did not seriously interfere with patronage of their attractions. At that time the public put up with the inconvenience of going to the theaters in darkened streets and without the aid of signs with its accustomed good nature, and it is believed that what was the case in midwinter when darkness sets in early and the theatrical season is at its height will be true certainly of the summer, when theater curtains are rung up before it becomes dark.

The nearby pleasure resorts such as Coney Island, however, will be hard hit by the new ruling, for it is their spectacular illumination that is largely responsible for the appeal of the seaside amusement places. Coney and other resorts have not enjoyed as good business as in former years, owing, it is said, to the coolness of the spring and summer to date, and now that the Fuel Administration has shut off its lights for four days a week the receipts of the various concessionaires will be greatly affected.

OUTDOOR THEATER NOT HURT

The order does not apply to bona-fide outdoor motion picture theaters, roof gardens and outdoor restaurants. They will be permitted to operate with the approval of the local Fuel Administrators.

The four lightless nights each week are Monday, Tuesday, Wednesday and Thursday. On the other nights of the week, Friday, Saturday and Sunday, there will be no restrictions. The ruling applies to New England, all of New York State, Pennsylvania, New Jersey, Delaware, Maryland and the District of Columbia. In other parts of the country the restrictions will be effective only on Monday and Tuesday nights.

The order bans display advertisements, announcements, signs and external ornamentations on all buildings. The use of light for illumination or display in shop windows will be discontinued entirely on the lightless nights.

Scene Painters Still On Strike

The workmen and artists in the scenic studios are still out on a strike. The United Scenic Artists' Association, the organization of scenic workers, whose demands the contractors refused to meet, made a statement declaring they were not on strike, but that the operators had closed studios to them, thus virtually declaring a lockout. It was also denied that a demand for five-year contracts was made.

The contractors say there is no lockout, and the men can return, but that there must be an open shop. There has been no further attempt to adjust the differences, and there can be none, the studio operators say, until the men define their demands.

ON THE RIALTO

TRUE to the prognostication of this column a few weeks ago, A. H. Woods again claims the distinction of opening the season—only this year he is two or three weeks ahead of schedule. With swiftness and dispatch, those inseparable allies which every manager employs when he is compelled to rush his plans, Mr. Woods presented his big Chicago hit, "Friendly Enemies," at the Hudson on Monday night and thereby gained a march upon "Allegiance," a play which William Faversham is to sponsor shortly, and which is said to be similar in theme and incident.

The Woods scouts in their peregrinations along the Broadway front discovered that the Faversham production was set for August 5. This report, coupled with the rumor that the play, like "Friendly Enemies," had loyalty for its subject, was enough to place the Woods offices in a feverish state of preparation. Typewriters clicked, advertisements were written, bulletins were sent out—and the result was that the critics were compelled to drop their golf sticks and lawn mowers and the public encouraged to forsake the beaches and attend the opening of the season.

"**FRIENDLY ENEMIES**," it will be remembered, was first presented before the sympathetic eyes of President Wilson in Washington last spring and gained his warm approval. Then it journeyed on to Chicago, where it has conquered in a fashion that would drive even a Belasco to envy. The work of Samuel Shipman, who has long been on the Woods playwriting payroll, and Aaron Hoffman, writer of several vaudeville sketches, it has already brought a small fortune to its producer, its authors and its leading actors, Sam Bernard and Louis Mann.

Indeed, Mr. Mann can be observed any day seated majestically in a touring car—his first automobile, it is said.

THE PLAYERS' CLUB is preparing for one of the most notable events in its history—the unveiling of a statue of Edwin Booth in Gramercy Park in October. It was originally planned to unveil the statue last fall, but owing to an edict of the Government curtailing the transportation of materials not essential to the carrying on of the war, those in charge of the memorial could not obtain the granite for the base of the statue from New Hampshire, and it was decided to wait a year.

ONE or two members of the Players, appreciating the change in times and customs and traditions in the theatrical world, have been heard to declare cynically that pamphlets should be distributed among all invited to the unveiling and long articles written for the newspapers telling "just who Edwin Booth was and what he achieved in his career."

IT was splendid enterprise on the part of John P. Toohey to write a booklet of the all-star tour of "Out There." According to Mr. Toohey some cities seized the idea back of the tour as one of the best and most unusual ways to obtain money for the Red Cross, and their local committees worked with commendable zeal and energy, but in other cities Mr. Toohey found a selfish, narrow viewpoint existing among the local committees of the Red Cross, committees which did not attempt to appreciate the self-sacrificing efforts of the players, all of whom paid their own personal expenses of the trip in order that their share of the Red Cross drive might be a great success.

IT SEEMS to be an ambition of actresses who have long continued in one role to play Shakespeare. It was so in the case of Laurette Taylor, who last spring was seen as Juliet, Katherine and Portia, following almost exclusive appearances for three or four years as Peg and "Auntie Annie." Now comes report from London that Doris Keane, who has been playing in "Romance" for over two years, plans to appear in "Romeo and Juliet" next fall. She, of course, will be seen as Juliet and her husband, Basil Gill, will act Romeo.

IN CONNECTION with London it may be stated that "A Little Bit of Fluff," a farce which has been running for over three years in the underground, bomb-proof auditorium of the Criterion Theater, has terminated its engagement. "A Little Bit of Fluff" lasted but one week in New York, but it served to introduce here Margot Kelly, who has been much in demand by American managers for picturesquely youthful and temperamental parts.

DRAMATIC MIRROR

MANY THEATERS ARE ON SHUBERT LIST

Great Number of Managers Will Book in That Firm's Houses

A list of their theatrical bookings for the season issued by Lee & J. J. Shubert, Inc., shows no new arrangement of booking allies, but does set forth again the position of the Shuberts in regard to the war now on with the Klaw & Erlanger interests. Eighteen New York theaters and some outlying houses will be entirely or in part controlled by the Shuberts, as well as forty-seven theaters in other cities. They will have four in Philadelphia, five in Boston, three in Chicago, one in Atlantic City, two each in Washington, Pittsburgh, Providence and San Francisco, and one each in twenty-six other cities.

The Shubert firm will have as a starter eleven companies out in addition to "The Passing Show of 1918" and "Sinbad." Other managers whose productions will be booked by them will be Elliott, Comstock & Gest with nine attractions and William A. Brady with four.

A. H. Woods will for the first time present plays in Shubert houses, and he will have on the road and in town thirteen plays to draw the public's money. The Selwyns, who are recent allies of the Shuberts, will offer five, while Oliver Morosco and George Broadhurst together will have nine and Lawrence Weber four. Arthur Hopkins will offer a number of new ones, as will Arthur Hammerstein and William Faversham and Maxine Elliott. Other allies will be John D. Williams, Walker Whiteside, Bertha Kalich, Richard Walton Tully, Winthrop Ames, H. H. Frazee, Frederic McKay and Joseph E. Howard.

Shortage of Stage Hands

There is a shortage of stage hands as a result of the draft and the opportunities for high wages offered by the ship yards and munition plants. Theatrical managers declare that it is becoming daily more difficult to get stage crews for shows and unless something is done to relieve the situation the results of the shortage of stage hands will be serious.

Such a great number of stage employes have gone to war or to war work that the majority of Broadway theaters has been affected. The work back stage being of a character that requires great strength and agility, it is obvious that women cannot be substituted.

A. & A. Gives Up Fulton

The Actors and Authors' Society after a short term has given up its tenancy of the Fulton Theater and its plans for the production of "Some Daddy" have been abandoned. It was stated that the organization would continue next season upon finding another house. From other sources the reports are that the society has declared its activities at an end.

The organization's free tenancy of the Fulton ends on August 3, when the house will be redecorated for the possession of Oliver Bailey, the new tenant. Mr. Bailey has the Fulton under an eight-year lease, the first offering under his own management being due in September.

THEATRICAL ACTIVITIES OF THE WEEK

"Work or Fight" Order Hitting Circus Men—When Secretary Baker's decision that baseball is not a productive or essential industry in the sense of the "work or fight" regulations, and his declaration went forth that their provisions should be enlarged so as to include other classes of persons whose professional occupation is solely that of entertaining, it looked bad for the result of the plea that has been made before General Crowder in behalf of the circuses of the country.

When the regulation was issued an exemption was made in favor of legitimate theatrical, operatic and concert stage people. No exception was made in favor of film actors and those skilled in the motion picture business. This oversight was corrected after good argument by representatives of the moving picture men.

Draft boards having taken skilled men out of some of the big circuses and forced them into other industries, application has recently been made on behalf of the circus show business for a modification of the "work or fight" regulation to include in the exception circus performers and circus employees necessary in circus operation.

Although the Provost Marshal General's office had only a week before made an exception in favor of the screen people, the application of the circus men was held in abeyance on the ground that the baseball test case was pending before the Secretary of War, and the draft officials did not care to announce their ruling respecting circuses until the baseball decision was out of the way. An announcement respecting circus men is expected within a few days from Secretary Baker.

"Daddy Long-Legs" to Have Long Tour—Henry Miller has started rehearsals of the company to play "Daddy Long-Legs," the first of his companies to go on tour. The company will open in Halifax on August 12, play across Canada, and return to the States via California, then playing through the Southwest. The production is entirely new. In the company are Edna Walton and Robert Phillips in the leads, John Sporg, Jr., Maud Williams, Geraldine Jacobi, Elizabeth Conrad, Florence Sedell, John J. Powers and Ruby Jones. Ernest Ely will be company manager and John Campbell will be advance man.

Williams Has "An Enemy of the People" for Lionel Barrymore—John D. Williams has secured from William Archer, the English critic and translator, the exclusive American acting rights of Mr. Archer's authorized translation of Ibsen's "An Enemy of the People." Mr. Williams is retaining the play for the future use of Lionel Barrymore after Mr. Barrymore has completely toured the country in Augustus Thomas' play, "The Copperhead."

"Chin-Chin" to Tour to Western Coast—Charles Dillingham is sending "Chin-Chin" off on a long trip, no less than to the Pacific Coast. The show makes its start in Newport, R. I., on Aug. 12 and will work its way west from there. Walter S. Wills has the role formerly played by Fred Stone. Doyle and Dixon, who were in "Chin-Chin" last season, are to appear in the new Crawford, Sanderson and Cawthorn production.

"Eyes of Youth" Moves—"The Eyes of Youth," with Alma Tell, has moved to the Thirty-ninth Street Theater to continue its run through the summer. The production opened last August at Maxine Elliott's Theater.

Henri Ault's "Shadow of the Cross" on Exhibition—George H. Brennan gave the first showing in this city of the mystery painting, "The Shadow of the Cross," by Henri Ault, which has a record of a year's exhibition at the Doré Galleries, London, in the concert hall of the Columbia Graphophone Company, at Fifth Avenue and Thirty-seventh Street, last Tuesday evening. The initial presentation was for invited guests. The public now may see it.

Commonwealth Opera Company Meets—With the avowed object of presenting opera at cost, the organizers of the New York Commonwealth Opera Company met at Aeolian Hall last week to increase the numbers of sponsors and to discuss every phase of the undertaking. Raymond Hitchcock, treasurer, addressed the 200 musicians and music patrons present.

In a few minutes twenty-two new names were enrolled. They included Andreas de Seguro, Riccardo Martin, Pauline Hall, Frank Daniels, Anna Fitzu, De Wolf Hopper, Amelia Summerville, Helen Fountain, Charlotte Babcock, Josephine Jacoby, Henry Ginsburg and Alice Parker. Another meeting probably will be held in a few weeks.

Mr. Dallies Here from Australia to Purchase American Plays—George Dallies, managing director of the Williamsons, Ltd., of Australia, is in New York looking over the few plays now on the boards to discover possible material for use in his own country. Mr. Dallies left Australia directly after the return there of Hugh Ward, who represented the same company, had been here for the same purpose. He works somewhat faster than Mr. Ward, needing to see only one performance of a play to make up his mind whether it will suit the Antipodeans. Mr. Dallies wants plays, scenes and musical numbers for the big circuit controlled by his company. His stay here will cover only about three weeks.

Maxine Elliott May Star in New York—Beyond her joint interest with William Faversham in the production of "Allegiance," the new play by the Prince and Princess Pierre Troubetzkoy (Amelie Rives), Maxine Elliott has made no plans for the forthcoming season. She will remain in America for the fall months at least. Her sister, Lady Forbes-Robertson (Gertrude Elliott), makes her reappearance on the London stage at St. James' Theater, Sir George Alexander's former playhouse, the first of September, in "Eyes of Youth."

Should a play come along which strikes Miss Elliott as of sufficient importance to be worth producing in these times, she will appear on the New York stage again, but she feels that these are not the days for such plays as made up her repertoire before she retired from the theater. A play with a message, or dealing in a vital way with the pressing needs of the people of today—this is the sort of drama which would tempt her to continue her stage work.

"Rock-a-Bye Baby" to Move—"Rock-a-Bye Baby" will move from the Astor after the end of this week. The Selwyns are looking for another theater in which to place their attraction until it goes on the road in September.

Paul Blaufox and Galwey Herbert Among Recent Enlistments—Paul Blaufox, who has been playing in "Getting Together" at the Shubert, has joined the Royal Air Forces. He is 22, is a brother of David Blaufox, who wrote "Taps" and who is here on leave from the armament station of the Royal Air Forces at Hamilton, Ont.

Another actor was Galwey Herbert, who was a member of the "Seven Days' Leave" company. Mr. Herbert's son, Lieutenant Johnson Herbert, was killed at Arras in April, 1917, while in action. His brother, Colonel H. C. Herbert, is at the front with the South Lancaster regiment. His father, who died some years ago, was Surgeon General H. C. Herbert of the British army. Mr. Herbert has joined the Canadian Engineers.

Last Monday was the banner day at the British and Canadian Recruiting Mission, when 340 recruits were examined and accepted. This is the greatest number of enlistments since the headquarters was established.

Selwyns to Present "Double Exposure" August 26—It is announced from the office of Selwyn & Co. that they will present the newest farce by Avery Hopwood, "Double Exposure," at the Bijou Theater on August 26. The play had a successful tryout in Washington, where it was as well received as "Fair and Warmer." The cast includes Janet Beecher and John Cumberland.

Jewett Players Offer \$500 for American Play Suitable for Their Use—The success of the stirring war-time drama, "Inside the Lines," written by Earl Derr Biggers, and now in its tenth week at the Copley Theater, Boston, suggested to Henry Jewett and Mr. Pattee the idea of offering a prize for a play especially adapted for the Henry Jewett Players. For the past two seasons they have appeared in plays by the most noted dramatists of the world, but they have rarely appeared in a play by an American, the management having felt that under ordinary circumstances it would not be possible for a company of English players to do justice to many otherwise available plays.

To give further stimulus to the ambition and energy of the American writer of plays, the management of the Copley Theater has offered a prize of \$500 in addition to a royalty, which will be given to the writer of the play in three or four acts which shall be best suitable for presentation by the Henry Jewett Players. It must be wholesome in tone, free from any trace of morbidity, and the contest will be open to any one in New England.

All manuscripts must be typewritten and addressed to the Copley Theater, Prize Play Department, and must be received on or before Jan. 1, 1919. Details of the competition may be had by addressing Copley Theater, Prize Play Department.

Worcester Grand Theatre Changes Policy—S. Z. Poli has concluded arrangements with the Grand Theater Amusement Incorporated of New York City, whereby they will take over the Worcester Grand Theater for the season of 1918-19, playing high class musical attractions at popular prices. It is said the well-known firm of Jacobs & Jermon is the prime mover in the enterprise.

Asks Cash for Railroad Tickets—Vaudeville actors must pay cash for railroad tickets, according to an order of the United States Railroad Administrator. Hitherto tickets have been sold on the thirty-day payment plan to acts, but now cash in advance is demanded. It will cost about \$5,000 in advance to send a theatrical company from here to the Pacific Coast and back.

With the discontinuance of the thirty days credit the total amount of the tourist fares will have to be provided. The several circuits have been in the habit of ordering tourist tickets and deducting a weekly share of the cost from the acts as they proceed over the time. Generally the full amount was deducted by the end of thirty days. Acts holding a number of persons will be forced to pay over a heavy amount at the start. In many cases the turns have not the required cash and some method not yet worked out is looked for to take care of this initial costly outlay.

Government's Amusement Directors Supplying Good Entertainment

—There is no doubt that Uncle Sam's boys in khaki are going to have enough entertainment to go around while they are in the camps, for the government is helping them to help themselves in the matter. The dramatic activities of the army are coming in for a good share of the government's attention.

The War Department Commission on Training Camp Activities has already established directors in Camps Funston, Grant, Meade, Humphreys, Pike, Taylor, Travis, Custer, Wheeler, Beauregard and Logan.

The purpose of these directors is to co-operate and assist the boys to organize theatricals; the unit of these performances to be not larger than a regiment. The productions are not only to be played in camps, but will enable the boys to produce their own entertainment when they go over.

An important sub-division of the department is the manuscript department with Augustus Thomas, the playwright, chairman, and Austin Strong, librarian. The division has appealed to the playwrights of the United States and England for the right to use sketches and plays without royalties among the soldiers. Many well-known writers have submitted plays and sketches for this purpose.

The military entertainment committee of the War Department Commission follows: Malcolm L. McBride, chairman; Daniel Frohman, Kate Ogleby, J. Howard Reber, Franklin H. Sargent and Augustus Thomas.

"Kiss Burglar" to Leave—"The Kiss Burglar" will terminate its engagement at the Eltinge Theater a week from Saturday night. Notice to this effect has been given by the management. The plan is to send the piece, which received enthusiastic endorsement from the press, on a tour of the principal cities.

Select Jane Cowl's Company—Selwyn & Co. have begun the selection of the cast which will appear in support of Jane Cowl. Miss Cowl will be the opening attraction at the new Selwyn Theater in a play written by herself and Jane Murfin. Henry Stephenson has been engaged for one of the important roles.

Elizabeth Bryce Substitutes for Ray Cox in Mayo Unit—Margaret Mayo, who will sail for France shortly at the head of the Margaret Mayo Unit of theatrical people, believes the members of her company are proving their worth by the sacrifices being made in their efforts to do something for the soldiers. Elizabeth Bryce, when she heard that Ray Cox would be unable to accompany the unit, promptly cancelled bookings covering more than a year and offered her services, which were immediately accepted. Two others in the unit are Will Morrissey and Roland Young. The former, who will act as interlocutor for the unit, has written a new song called "When You Get Back to the Girl You Left Behind." He has dedicated it to the unit and will sing it while abroad. Mr. Young has been released from a long time contract by Arthur Hopkins.

K. & E., Henry Miller and Ruth Chatterton Form Alliance—Klaw & Erlanger, Henry Miller and Ruth Chatterton have formed an alliance for five years dating from September 1 next. By this arrangement Klaw & Erlanger acquire an interest in the new Henry Miller Theater in West 43rd Street, New York, and in all productions to be made by Mr. Miller and Miss Chatterton at that house or elsewhere during the period of the agreement.

Mr. Miller will continue to be the sole manager and director of the playhouse bearing his name, which he erected and opened last winter. It is his plan to devote this theater to the production of plays of his own selection in which he himself and Miss Chatterton will appear either jointly or separately. As occasion may offer or require, however, Klaw & Erlanger will have the exclusive privilege of booking their own attractions or those of managers allied with them at the Henry Miller Theater.

Mr. Miller has at present several plays in contemplation, and it is his intention to give two or three of these experimental productions during the summer season that he is to open at the Blackstone Theater, Chicago, on Monday night. One of the plays is designed especially as a vehicle for Miss Chatterton.

At the conclusion of her New York engagement next season, Miss Chatterton will go on tour over a route to be mapped out for her by Klaw & Erlanger. Mr. Miller himself will then appear again at his own theater in a new play, possibly another of those which he is about to produce in Chicago, and later on he too will make a tour of the Klaw & Erlanger theaters in the principal cities.

Shuberts Aiding in Novel Way—In answer to a request from the Young Men's Christian Association, the Messrs. Shubert are sending over complete sets of flashlights of "Maytime" and their other musical shows, which will be used as stereopticon views and shown to the soldiers at the front in the Y. M. C. A. huts.

Blaneys Get the Grand Theater in Cleveland, Lately Closed—The Grand Theater, on East Ninth Street, Cleveland, has been included in a string of houses to come under the management of Charles E. and Harry Clay Blaney. The Grand was taken over last season by Charles Miles, manager of the Miles Theater, and operated as a vaudeville house, but it did not prove a successful venture, so after several weeks of effort on the part of Mr. Miles he closed the house for the remainder of the season. He spent a lot of money on the Grand to make it an attractive amusement resort to no avail. It is said that the Blaneys will make additional changes and improvements in the Grand before opening it in the fall.

Plan Short Season in Vicksburg—The Walnut Street Theater in Vicksburg is dark during the summer season. The management is now booking attractions for the 1918-19 season. Owing to transportation conditions and increase in traveling expenses, few attractions are anticipated.

Crawley and Maude to Appear in Three-Act Play—Constance Crawley and Arthur Maude are resting in their Los Angeles home, pending the making over of their recent vaudeville sketch into a three-act play by T. Shelley Sutton. The sketch played the Orpheum time successfully. Arthur Maude is spending the interval in assisting to recruit British subjects for "Over There." He has secured several hundreds of his compatriots for the British government already and has supervised their shipment to Canada.

Theater Women Police Open Headquarters—Members of the theatrical unit of the Women's Police Reserves of the Twenty-sixth Precinct, Edyth Totten captain, have opened official headquarters in the greenroom of the New York Theater. Marcus Loew has donated the room for the use of the unit, and for its district work one of the police reserve members will be on duty there each day.

Close of Season of Milwaukee's Successful Stock Company—What is one of the most ambitious undertakings of this sort ever attempted in America is now drawing to a close (July 22) at Milwaukee, where Russell Janney has been running a stock company. He has made five productions in seven weeks at the Pabst Theater, in addition to trying out two one-act plays. At least two of these plays, "The Garden of Paradise," by Edward Sheldon, author of "Romance," "The Nigger," etc., and David Grayson's "Hempfield," dramatized by Charlotte Thompson, author of "Rebecca of Sunnybrook Farm," and "The Awakening of Helena Ritchie," etc., are scheduled for Broadway and for presentation on tour. Although Milwaukee is ordinarily a three-night-stand for standard priced touring organizations the patronage drawn by these two offerings compelled a "run" of two weeks in each instance.

All productions were made under the direction of Messrs. Oscar Eagle and Robert Edmond Jones, the former long associated with David Belasco as stage director, and the latter with Arthur Hopkins, the Metropolitan Opera House and the Ballet Russe. Norman-Bel Geddes, of the Metropolitan Opera House, arranged the setting and lights, Robert Bergman executed the settings and decorations, and Frances Broisch, long of the Belasco forces, made the costumes. Emily Bigelow Haggood has exercised supervision over the technical features of production, and Constance Collier, Edward Sheldon, Charlotte Thompson, Alice Kauser and other dramatic writers have remained with the company to lend their co-operation.

The players have included Alice Augarde Butler, Julian L'Estrange, John L. Shine, Walter Lewis, Constance Collier, Edmund Elton, Cecil Yapp, Irene Haisman, Cathleen Nesbitt, Gilda Varesi, Wallis Clark, Alexander Onslow, Frank Sylvester, William J. Phinney, Beatrice Beckley (Mrs. James K. Hackett) and an array of less widely known artists.

The Janney season at Milwaukee opened on June 3.

San Carlo Opera Company Here Again—On Labor Day the San Carlo Opera Company will begin a four weeks' engagement at the Shubert Theater. When that is finished they will start on a tour to last almost a year.

Camp Upton Men to Give Show at Century Theatre—"Yip Yip Yaphank!" will be the name of the show that will be given by the enlisted men of Camp Upton at the Century Theater during the week of Aug. 19. Complete plans for the benefit to obtain funds to erect a cantonment hotel were made known to-day by Gen. Bell.

The words and music of the piece are being written by Irving Berlin. The cast and orchestra will be made up of 150 enlisted men who came into the army from professional life.

Shuberts Rehearse Musical Play—Shuberts have placed in rehearsal a new play with music, entitled "Miss I Don't Know," with book by Rida Johnson Young, the author of "Maytime," and music supplied by Augustus Barratt, who wrote the score for "Fancy Free."

Liberty Theaters May Be Built in France to Supplement the Entertainment Now Being Offered to Men Behind the Lines—The War Department's Commission on Training Camp Activities is considering building Liberty theaters in the American army camps in France. Raymond Fosdick, chairman of the commission, has returned from France, where he has been studying the amusement needs of the troops.

The Y. M. C. A. and the Knights of Columbus maintain numerous recreation centers behind the lines in France, but the military authorities believe, it is said, that it is impossible for these and the several other organizations now providing entertainment for the boys "over there" to cover the field completely unless their efforts are supplemented. Owing to the vast number of American soldiers now in France, and their consequent need for entertainment of a theatrical nature, the supply of amusement, which was adequate at first, is now far from being sufficient to meet the demand.

Mr. Fosdick is holding a number of conferences with his associates on the commission in connection with new plans for overseas amusement. The type of theatrical entertainment to be offered in France under the auspices of the commission will depend in a great measure on Mr. Fosdick's recommendations.

It has been pointed out by those familiar with conditions in the war zone in France, that entertainment is not only highly beneficial for the American forces, whether in foreign training camps or in rest billets following active service in the trenches, but is absolutely essential for the purpose of keeping up the morale of the fighting forces.

The American soldiers prefer, it is understood, theatrical entertainment in their own language, such as they have been accustomed to patronizing when they were civilians. Whether the Government will send over its own companies, in the event that the overseas Liberty Theater Circuit becomes a reality, has not been determined.

NEW STAGE PRODUCTIONS IN REVIEW

"Friendly Enemies"

A comedy in three acts by Samuel Shipman and Aaron Hoffman. Produced by A. H. Woods at the Hudson Theater, July 22.

Walter Stuart.....Felix Krembs
Nora.....Natalie Manning
Marie Pfeiffer.....Mathilde Cottrelly
June Block.....Regina Wallace
Karl Pfeiffer.....Louis Mann
Henry Block.....Sam Bernard
William Pfeiffer.....Richard Barbee

The New York theatrical season opened auspiciously on Monday last when A. H. Woods presented a new comedy entitled "Friendly Enemies" at the Hudson Theater. There is no doubt that Mr Woods has "picked a winner," colloquially speaking. His gift of feeling the pulse of the public and giving them what they want has not deserted him, for it was evident that the large audience that gathered to see his first offering of the season was immensely amused and highly entertained.

"Friendly Enemies" comes to New York after having been presented first in Washington and later in Chicago, where it has scored a tremendous hit, and news of its success has been floating into New York for some time past, a success which it bids fair to duplicate here.

A PATRIOTIC MELODRAMA

The new play by Samuel Shipman and Aaron Hoffman is patriotic melodrama. Its two principal characters are German-American editions of Abe and Mawruss. There is Pfeiffer, whose financial success in America has never been able to wipe away the love and respect that he has for his fatherland, and there is Block who came to America with him and who has imbibed American ideals of freedom and democracy. Pfeiffer is a lovable sort of a fellow, but he has a mistaken idea of things. Not all the arguing in the world can convince him of German duplicity, and he has firmly made up his mind that the reports of the progress of the war are manufactured in the Times Building. To demonstrate just how well things are going on the western front he uses his wife's best china with disastrous results. Pfeiffer means well, but he is misguided. It takes a domestic tragedy to show him the error of his ways. His son, unknown to him, has enlisted in the army and has been in training in Plattsburg. He omits to inform his father of the fact until the eve of his departure for France. The father refuses to bid him farewell. That night the newspapers bring him the news that the transport upon which the boy sailed has been sunk. The father's mistaken loyalty for his country turns to a bitter hatred, so much so, indeed, that he reads the Evening Telegram instead of the German Herald; he hangs pictures on the wall of Washington and Wilson instead of the Kaiser and Von Hindenburg, and he tells his friend that "Hun" is far too good a name for those destroyers across the sea. His reformation is complete.

The boy returns, however, in time

for the happy ending, but Pfeiffer has had an example of German "efficiency" that he can never forget, and henceforth we are led to believe he lived the life of a true, loyal American citizen. And just to prove how loyal were his intentions he together with his friend Block goes and captures a German spy, the head of the secret service, with all the incriminating evidence to boot.

All of which goes to show that while "Friendly Enemies" is not calculated to stir very deeply the depths of the drama, it has a direct appeal that is at once patriotic and entertaining. Enough service flags, pictures of the President and former presidents are thrown in to assure the success of even a mediocre production, which "Friendly Enemies" decidedly is not.

EXCELLENT ACTING

Were it not for the fact the cast contains two such polished actors as Louis Mann and Sam Bernard it is doubtful that it would have been so thoroughly enjoyed. Practically every situation throughout the play depends upon one of these two actors. Equal praise is due to both of them. They are both polished, easy, humorous, and each in himself provided a host of entertainment. Each comes in for his share of the comedy lines, in which the play abounds. Whenever the action is becoming tense it is relieved by a laugh provided by one of the twain.

Mathilde Cottrelly as Mrs. Pfeiffer gives a truly excellent and sympathetic performance. Regina Wallace and Richard Barbee lend no distinction to their respective parts, while Felix Krembs fulfills his disagreeable duties well. Natalie Manning makes a pretty maid.

"In and Out"

Satirical Comedy in Three Acts. Story and Lyrics by Collin Davis and Howard Whitney Swope. Music by Joseph G. Howard. Produced at the Belasco Theater, Washington, July 22.

WASHINGTON—The current week witnesses the presentation of another strongly developed comedy, "In and Out," at the Belasco Theater. The story and lyrics are by Collin Davis and Howard Whitney Swope, and the music consisting of sixteen numbers by Joseph E. Howard, composer of "The Time, Place and the Girl."

The play, which is in three acts, is referred to as a satirical comedy. The first act shows the cabin of a Mississippi River packet, the second is laid in a Missouri small town, and the third in the residence of a family of wealth in Des Moines.

Character types are clearly and humorously drawn, and the story is smartly and coherently told. A company of forty in the cast of principals includes Zoe Barnett, a clever musical comedy star; Lew Hearn, George Leon Moore, Peggy Courdray, Charles Warren, Harry Bu-

chanian, Vera Mercer, Bessie Gray, Peggy Young, Lillian Clifford, Helen Trainor, William H. Philbrick, Marjorie Drew, Helen Ely, David Adler, Harry Manners, Edwin Bailey, Edna Rochelle, Jean Russell, Rebe Kent, Marjorie Moore, Harriet Geston and Vivian Marsh.

The play was staged by John Nicholson and Allan K. Foster, with a perfect scenic equipment. Beatrice Dakin and Jackson Sadler score strongly in their sensational South American whip dance, a divertissement entirely new to the stage of this country.

"Look Pleasant"

LOS ANGELES—Oliver Morosco has seemingly scored another knock-out with his new musical summer show, "Look Pleasant," which made its debut in San Diego last week and pleased capacity houses at every performance. It is playing at the Mason, Los Angeles, this week, and then moves to San Francisco, to the Cort Theater, week of July 22.

A real lively, timely, tuneful, snappy show, with Walter Catlett at his best; supported by Juliette Day, Marion Vantine, Virginia Foltz, Lela Bliss, Jack Pollard, James Gleason, David Butler, Frank Darien, and a really youthful, carefully picked all-girl chorus that can sing and dance. Harry James, who is wielding the baton, has whipped them well into shape and deserves big credit for the results obtained. The lyrics, witty and Gilbertian in spots, are by Ballard MacDonald, and the music is by Harry Piani.

Among the following catchy numbers two or three are bound to be ranked as sure-fire song hits: "Way Out West in New Rochelle," "Look Pleasant," "A Treasured Souvenir," "Thumbs Up, Thumbs Down," "On My Honeymoon," "It's In Her Eyes," "What D'you Think o' That?" and "What a Position for Me." The audiences are leaving each performance humming and whistling, and that seems to augur well for the lyricist and composer, and incidentally Oliver Morosco.

"Look Pleasant" will be presented in New York, it is reported, next season.

Doro and Warner Co-Stars

Marie Doro and H. B. Warner will be co-starred by George C. Tyler for a limited engagement in "Among Those Present." The play is the joint work of Larry Evans, Walter C. Percival and George C. Kaufman (dramatic editor of the New York Times, and will be presented at the National, Washington, Aug. 12. It will open at the Knickerbocker Theater, New York, Aug. 31. The play was tried out last season in Chicago.

Miss Doro was seen last season in Arthur Hopkins' production of "Barbara." Mr. Warner has been acting in films.

Frazee May Produce Again

H. H. Frazee is all wrought up over the order issued by Secretary of War Baker anent baseball. He looks back with longing eyes to the theatrical field in which he labored so successfully for some time, then he gazes at the mandate of the War Secretary, and exclaims that should it be carried out it will mean the closing up of the baseball parks all over the country. As the president of the Red Sox he is deeply grieved. The measure may even have the effect of driving him back to the theater again. "I don't think the matter has been properly presented to the officials in Washington," he said. "We are conducting a legitimate business, but of course these are abnormal times. No business has suffered like baseball nor has made as many sacrifices. Out of 23 players that I had 16 of them have entered the service. For the service of these 16 men I could have received \$200,000. Two good teams could not be organized out of what is left, but if this was done no one would go to see them."

Government Wants Wigs

The War Department Commission on Training Camp Activities is making a request through THE MINOR to members of the theatrical profession for wigs—wigs of all kinds—that they may be used by the directors of Liberty Theaters for the productions now being made at the army cantonments. As the supply on hand is limited, a quick response will have double value. As many plays are permitted presentation without payment of royalties, it would seem a small matter for actors to contribute each a wig or two. So if you have any available send them at once to Franklin H. Sargent, care War Department Commission on Training Camp Activities, 1500 Broadway, New York City.

Government Aids Circuses

Representatives of the Barnum and Bailey circus in Chicago have expressed themselves as greatly pleased with the manner in which the railroad administration is assisting in the movement of circus trains for the Barnum and Ringling shows. Every facility, it is said, is being extended to them by Mr. McAdoo and his various assistants. Carnival managers have also expressed themselves in the same manner.

The government seems to want the people in the smaller communities to enjoy themselves as much as possible during the war times and hence is assisting the "tenting" amusement enterprises in every way not detrimental to the movement of troops and supplies for the government.

For some time early last spring it was considered doubtful whether circuses would be allowed to operate.

NEWS OF THE WEEK IN STOCK

Merkel Managing Poli's

HARTFORD—The Poli Players presented "The Cinderella Man" during the week of July 22 at the Palace Theater. Attendance was excellent despite the extreme heat. Florence Rittenhouse and A. H. Van Buren both did splendidly in the original Phoebe Foster and Shelley Hull roles. By a mistake the name of Russell Fillmore was omitted from the program. Lynn Osborne, Frank Armstrong, Charles Andre, Harry Lacour and De Forrest Dawley all pleased. Mr. Dailey once more proved his ability as Jerry Primrose, contributing an excellent performance. Lois Bolton did her bit very well. Miss Farnum was quite detestable as the "great she here." The play was well staged.

Walter M. Merkel has assumed the management of Poli's Theater. Mr. Merkel was for six years dramatic editor of the Worcester Telegram, later with the Boston Traveler, and he has also studied art for several years. For some time past he has been interested in various Poli enterprises. Mr. Vanni, for several years manager of Poli's, has entered the U. S. Marine Corps and will leave the city shortly.

SEYMOUR WEMYSS SMITH.

"Marrying Money" in Chicago

CHICAGO—This week's stock play at the Great Northern Hippodrome is "Marrying Money," a farce comedy by A. Washington Pezet. Peggy Boland and Mark Elliston have the leading roles and Mr. Pezet is the French count. The scenes are laid in a summer resort on the coast of Maine and the plot tells of the escapades of one Jimmy Sweeney.

The Walton Pyre Players are presenting "The Thirteenth Chair" this week at the Warrington Theater, Oak Park (Chicago suburb). Mr. and Mrs. Pyre are acting the leading roles.

W. A. ATKINS.

Howden Forming Plans

WINNIPEG—G. T. Howden, manager of Winnipeg Permanent Players, is spending a part of the summer in New York. He is combining business with pleasure. Among other business matters he will engage two players to take the places of Del MacDermid and his brother "Bill," better known as W. H. Wilder, both of whom have been called to augment Uncle Sam's army.

GEO. E. McEACHRON.

Edison Joins Them

BUFFALO—Jeff Edison has joined the Academy Players. Last week Richy Craig and Al Barton were added to the cast. The production for the week of July 22 is "School Days."

"Thirteenth Chair" Pleases

SAN DIEGO—"The Thirteenth Chair," as given by the Virginia Brissac Company at the Strand for the week of July 15, was a decided change from the comedies which the company have been presenting, and the work of the entire company was above the average. This is the twenty-second week of the company's engagement, and business continues big at every performance. Miss Brissac, as Mme. Rosalie La Grange, was given ample opportunity to display her ability as an emotional actress. Enid Markey as the daughter was well cast, and Dora Sullivan as Mary Eastwood deserves special mention. Brady Kline was particularly good in the part of Philip Mason. Albert Morrison as Tim Donahue, and Eddie Lawrence as Edward Wales, made the most of their parts. The piece was well staged. "The Naughty Wife" will follow.

MARIE DE BEAU-CHAPMAN.

"Cheating Cheaters" Given

CLEVELAND—The Halliday-Lang stock company, playing a successful season at the Euclid Avenue Opera House, under the management of Robert H. McLaughlin, this week presented "Cheating Cheaters."

The production was well beyond the usual standard of stock offerings, and was cleverly interpreted by the members of the company. Eva Lang added new laurels to herself by her portrayal of the leading feminine crook. Jack Halliday, Antoinette Rochte, Robert Craig, George B. Leffingwell, John McCabe, and Edith Campbell Walker were seen in congenial roles.

ELSIE LOEB.

"Facing the Music" Again

DENVER—The Denham Company had considerable fun out of "Facing the Music," July 14-20, although the play is sadly out of date with its long soliloquies and asides. Emmet Vogan, Ralph Lee and Louise Orth each had an incidental song. "The Common Law" will be offered July 21-27.

FREDERICK D. ANDERSON.

Present "The Three of Us"

INDIANAPOLIS—"The Three of Us," seen here about eleven years ago with the original company, was given by the Stuart Walker company at the Shubert Murat July 8-13. It is well worth reviving. Gregory Kelly as Clem gave one of his delightful and convincing performances of a restless youth, which, though not a big role, stood out prominently. One of the joys of the evening was the Maggie of Judith Lowry. Margaret Mower marred her performance of Roy McChesney by stumbling in her lines throughout the evening. Beatrice Maude was an agreeable Mrs. Tweed Bix. George Gaul as Stephen Townley, J. M. Kerrigan as Tweed Bix, Aldrich Bowker as Trenholm, Herbert Webster as Beresford, and Edgar Stehli as Hop Wing were all well cast.

PEARL KIRKWOOD.

Musical Comedy Liked

CINCINNATI—One of the surprises of the summer theatrical season is the success which has attended the presentation of musical comedy by the Halton Powell Company at the Empress Theater on Vine Street. Of course one could not expect a big spectacular production at 15 and 25 cents admission, but at the price charged some excellent performances have been given. Al K. Bush, Vin Richmond and Louise Love have made quite a favorable impression.

WM. SMITH GOLDENBURG.

Contemplates Stock Company

LOS ANGELES—Harry Corson Clarke, fresh from a successful world tour, in which he had several narrow escapes from U-boats and air bomb raids, is casting eager eyes along the West Coast with a view of establishing a stock company. He has several new plays secured in London and some adaptations from France, which scored successes on his tour. Bessie Oliver, a Los Angeles girl, will be a member of the cast.

CAPT. LESLIE T. PEACOCKE.

Albee Company Pleases

The Albee Stock Company presented during the week of July 15-20, "Broken Threads," written by Ernest Wilkes, with their usual great success at Keith's, Providence.

Most of what happens in "Broken Threads" happens in the prologue. The acting of the piece is excellent. May Buckley is tender, mild and resigned as the tossed and torn heroine, and where the shock of the killing and the working of the drug mingle their effects are extremely moving.

Tenderness and mildness are uppermost in Burton Churchill's wronged hero, though imbued with the sterner quality of the man. Eugene Revere is spontaneous and laughable as the light-headed young borrower Freddie, and Jean Shelby, vital as ever, as his more generously endowed sister. Walter Regan received rightful recognition for his unusually good bit as the young lover of the cabaret singer. Raymond Bond, dignified and keen as the district attorney, was warmly welcomed on his return.

The full cast is as follows: Dorothy Tierney, Samuel Godfrey, Albert Gelbart, Berton Churchill, May Buckley, Walter Regan, Charles I. Schofield, William H. Turner, Eugene Revere, Jean Shelby, and Raymond Bond.

The settings are attractive. The Coronada Hotel of the first and second acts, in black and white, inclines to the showy, but the interior of the third is tasteful with its yellow panels outlined in black and decorative furnishings. "Stop Thief!" will be the offering July 22-27.

Enid May Jackson and Alfred Swenson will head the new stock company, under the management of Warren O'Harra, opening August 19 in "Cheating Cheaters," at the New Bedford Opera House.

W. F. GEE.

Altoona Stock Popular

ALTOONA—The Park Theater, with the Chicago Stock Company, are drawing the largest crowds and pleasing the most people since his house has been in existence. They are offering the most up to date plays with a capable company. "The Blindness of Youth" this week pleased. Next week "The Heart of Wetonah" will be given, and will be followed by "Very Good Eddie."

ELLIS MARCH.

Blaine Players Close

EDMONTON—The James Blaine Players closed a successful season of twelve weeks at the Hippodrome on July 13, during which they produced a variety of plays in a highly creditable manner. The company will return in September for an engagement which, it is expected, will last until the spring.

GEORGE FORBES.

THE BROADWAY TIME TABLE

FOR WEEK ENDING AUGUST 3

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 21	87
Booth	Seventeen	Jan. 21	226
Broadhurst	Maytime	Aug. 16	406
Casino	Oh, Lady! Lady!	Feb. 17	215
Cohan and Harris	A Tailor-Made Man	Aug. 27	422
Eltinge	The Kiss Burglar	May 9	102
44th Street	Hearts of the World (film)	April 5	276
48th Street	Man Who Stayed at Home	April 3	243
Gaiety	The Rainbow Girl	April 1	138
Globe	Hitchy-Koo, 1918	June 6	69
Hudson	Friendly Enemies	July 22	8
Liberty	Going Up	Dec. 25	268
Lyceum	Tiger Rose	Oct. 3	249
Maxine Elliott	Eyes of Youth	Aug. 22	411
New Amsterdam	Ziegfeld Follies	June 18	56
Shubert	Getting Together	June 3	65
Winter Garden	Passing Show of 1918	July 25	4

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Thirty-two New Members
More Applications on File

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

It seems strange to record notes without the usual caption pertaining to a Council meeting. This is a mid-summer off week, but the gratifying fact that thirty-two new members were elected at the last meeting encourages us in the hope that the showing for the fortnight ending on the 30th inst. will be very good. Applications already on file are numerous.

Our listening department was much pained to hear recently that a young man who is on our membership list—though he is also among the delinquents—had been guilty of the most reprehensible conduct toward a management that had employed both him and his wife four consecutive seasons. The young husband had accepted another joint engagement at the hands of the same firm for the ensuing season—and clinched it a short time after by getting an advance loan of \$50 to be taken out of his salary. He and his wife were expected to report for rehearsals in a week or two, when, lo and behold, other people came to the managers' office and applied for their parts. In this way it became known that the couple under consideration were rehearsing in another piece under a different management, and this, too, without any "if you please" or "by your leave." This kind of conduct excites as much disgust and indignation in the hearts of the A. E. A. directors as it does in the breast of the outraged manager. We like to think an act of this kind is due to weakness rather than evil intent. Unless released by the old manager these people had no right whatever to begin service for a new one. Then, too, what about the \$50? Is it any wonder some wealthy and wise firms never advance money to actors except at usurious rates of interest? An effort will be made to show the young offender the serious error of his ways. Be straightforward, members—always step to the front and play open in a situation of this nature. Then you will do the best service for yourself and your duty to the A. E. A., which seeks respect and confidence for the actor's profession.

SALVINI'S INDEPENDENCE

In arguing the different viewpoints relative to the number of performances that should constitute a week's work some interesting things have been recalled. For example, neither love nor money could induce the elder Salvini to appear more than four times a week. Edwin Booth used to cut out matinees and make a condition in his contracts that he should never be required to take any train before ten in the morning.

MANY PALACE STARS

Franklin, and Green, T. Roy Barnes and Andrew Mack on Bill

Irene Franklin and Burton Green, who are preparing to leave for France, where they will entertain the soldiers, are making a farewell visit at the Palace. Miss Franklin's numbers include four of her old popular songs, and two new ones. One in particular, which concerns a certain Willie, who was never spanked when he was young, and who now is taking all the world to whip him on his western front—is a gem, and was loudly applauded. Indeed, the Palace patrons gave every evidence of wanting a whole program of Franklin-Green songs.

T. Roy Barnes, after an absence of some time, is back in the two-a-day with his amusing magazine salesman sketch. If only some of the obvious and off-color jokes and puns were omitted the act would have a more wholesome appeal. Barnes has a decidedly ingratiating personality, and received a hearty reception. He was assisted by Bessie Crawford.

Andrew Mack, in songs and stories of Ireland, contributed a genuinely pleasing number. A patriotic song which he wrote himself is of the popular type, and won instant success.

Anna Wheaton and Harry Carroll, for their second week at the Palace, were seen in their repertoire of songs, and again the vivacious Miss Wheaton and clever Mr. Carroll added to the enjoyment of the bill.

Tarzan—the most remarkable chimpanzee of them all—displayed human intelligence and marvelous skill in going through his tricks; Kramer and Morton were fairly amusing blackface comedians; Stanly and Birnes were seen in "After the Club"; Bert Kalmar and Jessie Brown in their clever "Nurseryland," and Bessie Clifford in a series of poses, completed a varied and thoroughly enjoyable bill.

True, these men gave supreme characterizations of taxing parts in great plays. They needed to conserve their strength. Such plays and similar powers of acting are likely to be in vogue as an outgrowth of the tremendous cataclysm which is now reshaping the world. One play that has just started a run in New York contains a leading character part that demands all the energy and nerve tissue possible from the actor who has scored in his portrayal of it. On grounds of health, even effectiveness, he should really never be expected to appear in more than six performances a week. The matter of what or how he is paid for his work has nothing to do with it.

LIBERTY THEATER NEWS

Willa Holt Wakefield, who has just been booked for a return tour of the War Department Liberty Theater Circuit, is highly enthusiastic over camp entertainment. She met with several unusual experiences in the way of lost baggage and no lights, but succeeded in giving her performances every night. At Camp Jackson, Columbus, S. C., her baggage failed to arrive, but after a frantic search covering the city she finally secured enough gowns to costume every number on her program.

Through the courtesy of the Messrs. Shubert, "Her Soldier Boy" company continues to please over the Liberty Theater circuit. It is dividing the week at Camps Dix and Merritt.

"Mary's Ankle" opened a three days' engagement in the Liberty Theater at Camp Dix on July 19.

Nora Bayes is meeting with splendid success on her tour of the Liberty Theater circuit. Miss Bayes is to the soldiers in the United States army camps what Elsie Janis is to those in France, and it is quite probable that arrangements will be made for Miss Janis and Miss Bayes to change places when conditions permit.

Bastille Day was celebrated in the Liberty Theater at Camp Wheeler; Charline Mayfield, manager of the "It Pays to Advertise" company, gave a short address between the first and second acts. A tableau was arranged by Matt Whitman, manager of the Liberty Theater, in which several French and Canadian soldiers participated.

The combination of vaudeville and musical comedy specialties that go to make up a vaude-comedy show, the current attraction at the Liberty Theater at Camp McClellan, Waco, Texas, is a hit. From the overture played by the fine six-piece orchestra, accompanied by men from the 56th Infantry Band, under the able leadership of Sergeant Fraser, to the screamingly funny closing act, the show runs with a snap and a vim. In addition to the six acts, a two-reel comedy and a Universal News Weekly are shown.

J. Howard Reber, in charge of booking for the Blue Circuit of the Liberty Theater, announces that arrangements are being made with the Henry Jewett stock company now playing in the Copley Theater Boston, to open an indefinite engagement in the Liberty Theater at Camp Devens.

"Love o' Mike" and "Her Soldier Boy," the two remaining companies operated by the Government, close a successful tour this week.



CAROLYN THOMSON

Who has been playing the leading feminine role in "Maytime"

Pleasing Bill at New Brighton

Christie MacDonald made her seashore debut Monday in a charming playlet called "Cupid's Mirror," in which she is equipped with a role that gives her many opportunities to display her vocal abilities. Her songs proved a treat for the Brighton theatergoers.

Jack Wilson and his associates corralled the comedy part of the program.

Florenz Ames and Adelaide Winthrop in their classical dancing burlesque received many laughs, Miss Winthrop doing many startling and attractive dance creations.

Mullen and Coogan, Frank Orth and Anne Cody, Bud Snyder, Edward Marshall, and Billie Potter and Effie Hartwell complete a pleasing bill.

Thomas Egan Entertains

Thomas Egan, the Irish tenor, as general director for Knights of Columbus War Camp Shows, presented Whitford Kane and his Irish Players in "Lonesome Like," and the Neighborhood Players in "A Night at an Inn," at Pelham Bay Naval Station on Tuesday evening, July 23.

"Magical City" Again

MILWAUKEE — "The Magical City" will be used as a curtain raiser next week by the Russell Janney Players at the Pabst Theater. This same play was used the opening week of the players, and popular demand causes the manager to repeat it the last week of their stay here.

STAGE PERSONALS AND THEATRICAL
REPORTS
ARE ON PAGES 176 AND 177

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

THE NEWS that a certain male star has "canned" the producer who "made" him is *not* news to the wise guys who have been watching proceedings in that certain direction for many months. The star, according to the wise 'uns, had been working so long with a two-reel company that he had become too closely identified with their product to be worth much to a feature concern. But a producer who liked the star—and who had a contract to release on a feature program—took him over, and in a great advertising blaze undertook to make a big-time picture star of him.

The producer with the feature release contract succeeded in this. Exhibitors clamored for the star's new films and the program listed him as one of its "bets."

And the star, taking the cue, started to make life miserable for his boss. Didn't the public go to see his boss' films because *he* (the star) graced them? Then *he* must be the high spot in the production!

Having made this discovery, the star found further that he was getting miserable direction, impossible stories, rotten photography. The program, fearing to lose him, took his side against that of the man who had put him over. He would come bawling his troubles to the program heads, and they upheld him in every "controversy." Sick of it all, the producer disposed of the star's contract to the panicky programers. Of course, you know what the next chapter will reveal. Rival program heads will ultimately make him a "better offer" and then he'll chuck his "friends," the present program people, and beat it to the opposition.

WHICH reminds me that Al Jennings is seeking stardom again. Al missed by some miles on his first attempt. At least his picture went down to financial failure. It is nevertheless reported to have shown strong possibilities of profit and to have "lost out" merely through a business oversight on Al's part. The original Jennings feature was made while Al was after Gubernatorial honors, the intention being to launch it before the political contest was over and "while the publicity was good." So the production, named "Beating Back," was put on hurriedly, but excellently. There was plenty of action, and Jennings loomed up in the lead very creditably.

Three weeks of bad weather delayed the taking of the exterior scenes, but this was made up by neat handling of the studio scenes. A tip came that the convention might *not* nominate Jennings for the Governorship, and as there is nothing "dead-end" in America than a "dead" candidate this served to inspire the producers to increased speed. Lithos and advertising matter were put through with such dispatch that they were ready almost as soon as the first complete positive print arrived from the laboratory—and then—

And then came an injunction upon the picture, secured in a Western court by an Oklahoma City attorney to whom Jennings had at some time given an option on his picture services. This attorney had carefully

Antics of a Male Star—Al Jennings Again—Smith and Censors—Earle Knows the Game—Sickbed Activity of Hoffman

kept from the producers news of his ownership of the all-fatal option until the film was ready for the market.

Then he asked a settlement that the producers declined to make. The matter was fought in the courts. Eventually an adjustment was reached, but the convention had decided on Jennings' opponent for the Gubernatorial nomination. The fine publicity start had been lost. And the film had been produced lavishly, with the cashing-in on this publicity directly in view!

But "Beating Back" earned a lot of money for its type of picture, while not enough considering the production investment. If Jennings hadn't in an unfortunate moment signed his name to the Oklahoma City attorney's scrap of paper the film would have returned a net profit. Let's wish Al better luck this time!

FUNKHOUSER'S name is odious to picture men everywhere, and I suppose that numbers of them who read the trade papers feel there's a Gilchrist sneaking into his place. For the Reverend Paul Smith has resented the Manhattan License Commissioner's manifesto awfully, and has damned his way of doing business with all the vigor that a fighter like Smith can bring into play. I know that readers of the trade press in cities outside Manhattan must wonder what has happened in New York when they read a statement like this:

"New York is old Madrid in the days of the Inquisition in so far as movies are involved. One man is the moral and intellectual viewpoint for the city's seven millions. I can't find any redress in law for the commissioner's arbitrary action in prohibiting my picture, so I am going to try to have substituted a law that is fair instead of the present one that permits one man to be literally my preacher, my artist, my physician, my everything."

Said with a pungency that indicates Smith must be a great preacher; still, I think it encourages a mistaken view of New York officialdom. The recent change in the city régime was welcomed by many motion picture men who tired of the actions of Bell, the old License Commissioner. Mr. Gilchrist, the new one, would in the nature of things be a more lenient censor, and this has indeed been the case. The Paul Smith picture is actually the first to have felt the heel of the administration elected last November—not a record for arbitrariness surely. The only real pro-censor propaganda has come from Mayor Hylan himself—when he ordered clothes for the nude dancers at the Metropolitan Opera House, saying that if the poor were told what to see, there was no reason why the rich shouldn't do likewise! I am convinced that Mr. Hylan had the Bell movie antics in mind when he delivered himself of this truism.

FIFTEEN years ago the chief Eastern show place of the movies was Coney Island, where you witnessed them free—and bought a drink. In short, they were really employed to boost the sale of booze. If in that ancient (as movies go) period, a Funkhouser had sought to slide away from serious allegations by counter-charging that a combination of "vice and movie interests" was trying to "get" him, I would be inclined to favor that defense. But we go to the Rivoli and Strand to-day to feast on pictures, and not to Coney. No interests are so widely separated to-day as those of vice and of film.

The breeding spot of evil, the saloon, curses the motion picture show as the worst foe it has had up to the present prohibition drive. The sign of clean pictures has been to the dive around the corner what Abolition pronouncements were to the holders of slave "property." If the power of the modern screen has been felt anywhere, it is in the direction of the owners of wet "property." And the censor who took the anti-Hun scenes out of "Little American," "Hearts of the World," and "My Four Years in Germany," pleads that there is nothing really the matter with him but that vice-and-films don't like him! I was never so disappointed in my life. I had read lots of the hogwash that Funkhouser labelled film criticism, and was trusting that this separation from his job would result in his *for once* saying something PLAUSIBLE!

WHEN it was originally whispered to me that Nicholas Power was through with the active management of the projection machine manufacturing concern bearing his name, I wondered if the change would imperil the company's future success, for I knew that the Power Cameragraph had succeeded to date because its inventor had kept it *up to date*. That is to say, Mr. Power would never let well enough alone, but was constantly devising improvements in the machine, with the result that each new model was in one or more details different from (and superior to) its predecessor.

With Power's quitting of the presidency of the Nicholas Power Company it appeared certain that the Cameragraph would lose prestige. "And his successor," said my informant, "is—well, a banker." Now, off the bat it wouldn't look as if a banker could follow in the Power footsteps, but then I remembered whom the particular banker was.

I first met Edward Earle five years ago while he was inspecting one of the big studios. He was in the company of the late John F. Sterrett. Earle was quite inactive in the Power proposition—it represented but 10 per cent of all his business activities—but even then he had taken

to boring around projection machine factories, film studios and laboratories, supply houses and film exchanges. And he *absorbed* with uncanny speed. I could see then that Earle was cut out for the film business 100 per cent! That he was staying in banking only until he felt himself equipped to be a full fledged film man.

Evidently this time came early this year, when the retirement of Nicholas Power occurred. I cannot imagine the Power machine *not* going ahead under Earle, and I am reliably informed that the staff of mechanics who worked out the great Cameragraph advances continues with the company—and also there's Will Smith, S. S. Cassard and G. W. Landon, men who wouldn't be affiliated with an *unprogressive* machine product!

YOU CAN'T keep a good man down. Not even when he must needs lie upon a hospital bed. M. Henri Hoffman, who recently bought the New York Four-Square Exchange from George Backer because he felt his health would not permit of national activities, went to the doctor's in an effort to get aforesaid health back. After a well performed operation the medicos informed M. Henri that he was more than sure to have his health again.

Right there Hoffman gave up his plan of strictly local distributing work. He would cover the country or nothing! He would even go into foreign climes if the right feature could be had. Hoffman got permission from the hospital authorities to sit up in bed and hold a conference with his aids! They were summoned to the sickroom and informed of what would happen when the chief got well. The securing of world rights to a certain formidable feature was even discussed. When M. Henri leaves the hospital this feature will be bought.

Aforesaid tale of a sick man who wouldn't "stay put" reminds me that I marvelled last year that M. Henri, then the busiest of exchange men, should find time to publish the first authoritative book on film salesmanship. Also that a selling game of the magnitude of that of films had gone so long without such a volume!

Few film folk know that Hoffman had been a film salesman himself. He did it to break into the movies. He was a successful lawyer when he met up with W. E. Greene, who gave him the break-in chance.

But Hoffman wasn't a salesman long, or an assistant exchange manager long. When the Universal started it brought him to New York to run its Fourteenth Street Exchange. A year of this and he became head of both Universal Manhattan exchanges. Another year and it was "M. H. Hoffman, eastern general manager." Another year and he was general manager of all Universal exchanges in the United States and Canada. One more year and he was sales chief of the U-Bluebird films as well. Then to start his own business, the Hoffman Four-Square; then the inevitable physical breakdown; and now, I hope, a glorious fresh start.

N.A.M.P.I. DEFERS ACTION ON EXHIBITORS

Declares 50 Per Cent Representation Unfair, It Is Said

The National Association of the Motion Picture Industry has decided that no hasty action shall be taken upon the demand of the Motion Picture Exhibitors' League for a 50 per cent representation on the board of directors and the committees of the organization. The members of the association are generally of the opinion that the request of the exhibitors should be considered carefully from every angle, but there is no reluctance among them in pointing out that the exhibitors should put their own affairs in order before they attempt to clean up the house of the association.

PEACE FIRST DESIRABLE

It is said that to vote a large representation in the association to one branch of exhibitors would prove highly discriminatory, inasmuch as another branch has also a place of importance in the industry, and that before any action is taken it would be advisable for the two exhibitors' organizations to get together and make peace.

A meeting of the association is planned at which the League demand will be fully discussed. It is generally believed that the exhibitors who attended the convention in Boston are determined to stand by this resolution for a big representation in the producers' organization.

W. A. BRADY RE-ELECTED

The meeting of the N. A. M. P. I. in Boston was mostly taken up with the election of officers. Despite the fact that William A. Brady was generally supposed to have definitely decided not to assume the presidency of the National Association for another year, he was unanimously elected without any opposition. Frederick H. Elliott was given a vote of thanks for his work as executive secretary during the past year. He was elected unanimously to continue in his position.

THE OTHER OFFICERS

Other officers who were elected for the ensuing year are as follows:

Vice-presidents—Peter J. Schaefer, Adolph Zukor, P. A. Powers, William L. Sherrill, Paul H. Cromelin, W. C. Smith, E. M. Porter. Treasurer—J. E. Brulatour.

Executive Committee—William A. Brady, president ex-officio; Walter W. Irwin, Peter J. Schaefer, Lee A. Ochs, Alfred S. Black, P. A. Powers, William L. Sherrill, Arthur S. Friend, Samuel Goldfish, Paul Brunet, Paul H. Cromelin, J. E. Brulatour, Richard A. Rowland.

The reading of the treasurer's report of 1917-18 showed the total receipts for the last year were \$8,000 less than for the preceding year, the actual figures being: Receipts, \$21,445.94; expenditures, \$20,131.79, with a balance on hand of \$1,475.10.

The treasurer made a short address in which he emphasized the fact that unless the financial position of the society was bettered it would be absolutely impossible for it to continue its co-operate existence.

With President Brady in the chair the reports of the work accomplished by the various committees were read and approved and plans were discussed for increasing the activities of the organization.

SCREEN MOSS

BY A ROLLING STONE

REV. PAUL SMITH'S "Finger of Justice" is on for a week's run in both Washington and Seattle—and they call New York a regular town.

SOME months back Old Exhibitor disagreed with a correspondent who claimed that Rolfe managed the Metro Hollywood Studio in an unbusinesslike manner. He stirred up quite a controversy and much fresh information on "What Sort of an Executive is Rolfe?" He appears to be rated as one of the responsible studio heads of the industry, a man who has never sacrificed art to commercialism or been entangled in one of those messes that Joe Farnum says gets everybody in the game, barring himself and The Rolling Stone!

STILLS will be stills. Some are scenic, some educational, others have to be cut off in the middle.

SAID Fred Warren in the New York Evening Post War Industrial Supplement: "The war created an almost instantaneous curtailment of production of motion pictures in Great Britain and the Continental nations, and later virtually eliminated foreign production. The center of foreign film trade, that had long rested in London, quickly shifted to New York as the headquarters of the American industry. The recent curtailment measures adopted by the American Government with relation to export promises once more to deprive the United States of being the seat of the principal film export market of the world. The one barrier against the elimination of this market is found in the person of George Creel, chairman of the Committee on Public Information, who has been and is continuing to prove himself the one great friend at court of the motion picture industry with the national administration."

Good work, Fred!

"THE Hun glared ferociously at the old man. In a corner of the kitchen a young mother struggled in the grasp of three of his comrades. 'Save me!' she screamed. The old man freed himself with a supreme effort, sent one German hurtling through the door and felled another across the table.

"He seized a chopper and swung it over his head. A shot, and the gray-headed father sagged slowly to his knees. The murderer regarded him with a leer, and then, raising his foot, kicked him backward. The young mother screamed and screamed again. Her baby was torn from her arms, and one of the Huns caught her in a close embrace. His loathsome lips sought hers—nearer and nearer. 'You brute!' she cried, as she endeavored to avert her face. . . . There was the blast of a whistle. She was saved! It was Brenon who three days after fire destroyed his Hall Caine propaganda film had reacted over 70 of the 260 scenes.

AL JOLSON, who is on tour to the Coast, has been offered \$50,000 for one picture. English papers please copy—for Marie Corelli.

DON'T MIND the jokes about the multitude of "Kaiser" films; there is room for all of them. A friend of mine was asked to finance a new one, but he demurred because he had been told there were "too many, considering that the war might end next spring." How short-sighted! Even should the war end in spring, and God grant it may, hatred of the Hun and his crimes will not cease. During that time the work of replacing Hun goods with Allied wares in the world markets will be brought to completion, and every anti-Hun picture will have its uses. The people must not be allowed to forget, and I am sure that Allied business interests will see that every "anti" film enjoys long life.

HOORAY! Jack Grey is back in film publicity harness, where he belongs. Now, if someone would lure Victor Johnston back, as Mr. Rolfe has Grey, I would be the most contented man in the world, for good picture advertising or publicity men are too scarce to be allowed to stray to other businesses.

SPEAKING of "atmosphere" in pictures, take this from the employment books of the Ince Studios: Harry Wanders and Willie Creeps, Alice Gambles and Anna Betts, only one man is Sober but two brothers Drinkwater, and the father of William Kill is an undertaker.

HART SEEKS AID FOR AFTER WAR WORK

Plans to Use Crippled Soldiers in Amusement Houses

Second only to their active interest in the war is the keen desire felt by all theatrical and motion picture men to participate in the reconstruction period which is to follow. Charles S. Hart, chairman of the Division of Films in the Committee on Public Information, in a novel idea is planning to give them an unusual opportunity to lend their practical co-operation in helping the crippled soldiers to become self-supporting when they return "over here."

The entrance of women into many new fields of industries will make it difficult for many of the men to slip back into their old places, while the loss of a limb will prevent others from going back to their old jobs. Farm work, too, is no labor for the disabled man.

It therefore devolves upon those heading an industry where brawn is not a necessary adjunct to get together and "create" jobs for the crippled soldiers.

WANTS CO-OPERATION

And here is where the co-operation of the exhibitor and theatrical manager man is needed, suggests Mr. Hart. When the men are transplanted from the war zone, why not place them in the local theatres? he asks. Those familiar with the numbers of men needed aside from the actors themselves to operate a theater, to say nothing of the assistants needed in motion picture houses, vaudeville shows, etc., will realize that Mr. Hart's suggestion opens an immense avenue of labor to the soldiers.

The layman probably only thinks of the position of usher, ticket seller, ticket collector and distributor of circulars, declares Mr. Hart. And he adds that if a group of professionals put their heads together they could probably think of numberless jobs into which the returning soldiers who are disabled could be used on their return.

Mr. Hart has so much faith in the practicability of his idea, and the readiness of the picture exhibitors and theatrical men to do their bit in the way of adding to his plan by workable suggestions that he is asking them to come forward and make the movement more feasible with any ideas they may have on the subject.

HART CONFERS WITH BRITISH

Mr. Hart is also conferring with British officials in order to find out what they are doing along similar lines in the process of reconstruction. The United States with more playhouses to the square inch than any other country should be able to help Mr. Hart set the pace in this novel way of employing the men.

An interesting fact that should not be forgotten in connection with this plan is that probably after the war the moving picture houses and theaters will be more popular than ever, and therefore demand a greater number of workers to keep these industries going.

And when the plan comes to the real working out the number of men in the amusement business who will aid will be astonishing.

ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

Zukor Confers with Officials Regarding Industry's Part in Next Liberty Loan—Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Treasury Department, has been in Washington attending the conference of the national publicity and executive chairmen of the twelve Federal Reserve districts, in connection with the Fourth Liberty Loan. The film industry has been invited to prepare subjects for national distribution under the auspices of the Government. Short films of patriotic appeal will be prepared.

It is reported that fewer motion picture stars are to be used in the publicity and bond selling campaign for the next Liberty Loan. The picture stars will be asked to appear in the communities planning for them as features of the bond selling campaigns. These communities are the smaller ones, and the motion picture people will be relieved from appearance in the larger cities.

Mr. Zukor's committee is composed of W. W. Irwin, George K. Spoor, Marcus Loew and J. E. Brulaur.

New Film Building in Washington

—A new building to be known as the Mather Film Building is nearing completion on G street, near Ninth, in Washington, D. C. This will fill a long felt want and most of the exchanges have signified their readiness to occupy space in the building. The structure is ten stories high, with a frontage of 67 feet and a depth of 113 feet. The contractors have fully complied with the stringent fire regulations, including metal frames, sash and doors. It is calculated that the building will be ready in September.

Rev. Paul Smith's "The Finger of Justice" Opens in Washington and Seattle—The Rev. Paul Smith's propaganda picture, "The Finger of Justice," directed against vice conditions, opened in Washington last Sunday night at the Poli Theater.

It is significant to note that while the New York public was barred from seeing the photo play by the order of License Commissioner Gilchrist, when an attempt was made to produce it at the Lyric, the Washington people, on the other hand, are permitted to view it without any interference.

The rights for this section are owned by J. T. Ritchie, president of the Greenwich Lithograph Company. R. Rosenthal is managing the picture.

The picture also opened at the Rex at Seattle last Sunday night. The owner of the rights in the northwest territory is Grace Sanderson, author of the story. It is reported that the picture is breaking all records at Seattle and that people are lined up from 11 A. M. to 11 P. M. waiting to get in.

The picture will be sold on a state rights basis.

Sunday Opening Issue On in Pennsylvania—The first gun for the showing of motion pictures in Pennsylvania on Sunday will be sounded here on July 28, when the motion picture houses in Sharon will be open. Jules Moyer of the Luna Theater stated that as the sentiment is strong for the showing of moving pictures on Sundays the various exhibitors of the borough have decided to open. Religious pictures will be shown at the Luna and Alpha Theaters. The proprietors of the Thomas and Gabel Theaters have not stated what pictures they will show. The ruling of Judge McLaughry at Mercer a few days ago, which was construed in favor of Sunday motion pictures, has caused the Sharon managers to make an issue. The Sabbatarians are expected to make a test case after the showing of next Sunday under the blue laws of Pennsylvania.

Blanche Bates Makes Debut in Pictures in "The Border Legion"

The latest actress to enter the motion picture field is Blanche Bates, former Belasco star, whose interpretations of the leading feminine roles in "Under Two Flags," "Madame Butterfly," "The Darling of the Gods" and "The Girl of the Golden West" have made her famous throughout the country. Miss Bates will make her debut as a moving picture star in a screen adaptation of Zane Grey's famous novel, "The Border Legion," a powerful Western drama, produced under the direction of T. Hayes Hunter. It will be presented at the Strand this week. Hobart Bosworth supports Miss Bates.

Drews to Resume Making Two-Reel Comedies This Fall Under Direction of Nottle Company

Mr. and Mrs. Sidney Drew are planning to resume making comedies under the direction of the Nottle Amusement Company, it is reported. The Nottle Company, which is composed of A. J. Van Buren and H. J. Kelton, operates a number of outdoor motion picture theaters, tennis courts and skating rinks throughout the city. This will be its first venture in the picture producing field.

Present arrangements call for twelve two-reel comedies a year, production to be started in the early fall. Picture work will not interfere with the appearance of the Drews in "Keep Her Smiling," under the management of Richard Walton Tully, at the Astor Theater, beginning Aug. 5.

Maude Adams Refuses Big Screen Offer—Maude Adams has refused an offer of half a million dollars to act "Peter Pan" for motion pictures. The offer was made to her while she was in Los Angeles recently by a big producing company. Miss Adams declared that she would never appear upon the screen, and intends to keep her word.

Del Ruth to Begin Producing Soon—Hampton Del Ruth, for seven years past associated with Mack Sennett as production manager and scenario editor, has left the Sennett studios and is forming a producing organization of his own to produce high-class five-reel comedies. Hampton Del Ruth is the author and producer of "Tillie's Busted Romance," and has several equally big smashing comedies of a like order which he means to produce. He has secured good financial backing and is negotiating with the best comedians and comedy directors at liberty.

Balshofer-Eltinge Combination the Newest

The resignation of Fred Balshofer as president and director general of the Yorke Film Corporation is now verified. Mr. Balshofer's activity with the Yorke attracted much attention, and this interest will follow him to the Balshofer-Eltinge combination. The same energy which characterized Mr. Balshofer's work with the Yorke people now is to be devoted to Julian Eltinge productions, and some pictures already have been set in motion. "Over the Rhine," a seven-reel picture of modern propaganda, has been begun. According to the author "there are to be no battle scenes, only a story of intrigue and spies." The picture will be finished late in August.

In stepping from the comedy to the serious drama Mr. Eltinge takes with him his familiar indifference to the nature of his apparel. And it is his ability to don the masculine or feminine garb that stands him in good stead in "Over the Rhine," where he plays the part of a "successful spy." The new corporation has as yet no name, and is to be a state rights proposition.

Mr. Balshofer is to sever his connections with Metro, where he has been almost ever since the company was formed, acting as Bushman's director, and then later as the director of the Lockwood-Allison pictures, and of late as Lockwood's director.

Mabel Withey to Be Starred in Pictures by W. L. Sherrill

Acting for the Frohman Amusement Company, William L. Sherrill has placed Mabel Withey under contract and will begin an advertising campaign to make her a picture star. Miss Withey has for some time been a Winter Garden favorite, especially in "Sinbad," with Al Jolson. T. Hayes Hunter has been engaged as director.

Mary McLaren Loses Suit But Retains Beauty

Mary McLaren, the Universal star, has lost her suit for \$20,000 against Jules H. Roth, the 17-year-old wealthy youth whose automobile collided with hers, hurling her many feet in the air and injuring her badly. Pretty Mary has fully recovered, with her beauty unimpaired.

"Big Five" of National Association to Hold Luncheon at Astor on July 31—Division 5 of the National Association wants to be known as "Big 5" instead of the fifth wheel of the National Association of the Motion Picture Industry. For that reason it has arranged a luncheon at the Hotel Astor for July 31, to be known as a "Mitt Me" luncheon. It will have several unique features, it is said.

At an informal gathering of the directors of the group, which was called recently by Chairman Flinn, it was decided that the first step to efficient work was to undertake some plan whereby the members of the group might meet each other and become acquainted. After some discussion and several meetings it was decided that a luncheon was the thing. The Yacht Room has been engaged for the purpose, and Chairman Flinn, Secretary Elliott and other speakers will outline the work which the division is expected to perform during this coming year.

The luncheon arrangements are in charge of Thomas G. Wyley and James Hoff. It is expected that at least a hundred or a hundred and fifty will be present.

Lee Ochs' Novel Method of Retiring from Presidency—Celebrating himself "out" and the new president "in" is the novel way in which Lee Ochs proclaimed his retirement from the presidency of the Motion Picture Exhibitors' League.

The entertainment given by Mr. Ochs at Tappan's, Sheephead Bay, on July 23 really ushered in and was given for the new president of the league, Peter M. Schaefer. The executive committee members were the other guests.

Vitagraph's Suit Against Louis B. Mayer Settled

—It became known last week that the damage suit of the Vitagraph Company of America against Louis E. Mayer of Boston and his associates, which had been pending for almost a year, had been amicably settled by the payment to Vitagraph of a very substantial sum. Last September Vitagraph brought suit against Anita Stewart to prevent her from leaving it and breaking her contract with it in order to enter the employ of Mr. Mayer, naming Mr. Mayer and others as co-defendants. It developed that Miss Stewart had signed a contract to work for Mayer before her contract with Vitagraph expired. Owing to the time Miss Stewart was unable to work, due to an automobile accident, Vitagraph agreed to let Mayer have her and everything is now on a satisfactory basis between the parties to the suit. Mr. Smith of Vitagraph said he had at stake the principle of a star's obligation to her employer as well as the interests of the company, and that the courts had fully vindicated that principle. The suit originally was for \$250,000.

Enormous Royalty for Natural Color Motion Pictures—The Color Projection Corporation guarantees, by a contract entered into last week, to pay Edmond Lysle, inventor, minimum royalties to the amount of \$1,375,000 for the exclusive world rights for a long term of years to use the Lysle Natural Color Motion Picture Process.

This is one of the largest payments ever definitely contracted to be made for the services or achievement of any single individual in the motion picture industry.

The Color Projection Corporation was organized under the laws of New York State more than three years ago for the purpose of developing and exploiting new and exclusive methods for producing motion pictures. It is capitalized for \$1,000,000 and is controlled by a group of Western business men, with executive offices at 466 West Superior Street, Chicago. It maintains fully equipped laboratories and a local office in New York.

The Lysle Natural Color Motion Picture Process is a correlated series of optical, mechanical and chemical inventions, comprehending every element necessary for the commercial production of an entirely new type of motion picture in both black and white and natural colors and highly stereoscopic in either instance.

Film Exchange Association Elects Officers—The recent reorganization of the Washington Film Exchange Association resulted in the election of the following officers: President, Sidney B. Lust, of the Superfilm Exchange; vice-president, S. Smeltzer, of the World; secretary, Oscar Morgan, of Paramount; treasurer, Sam Flax. The latest movement of the organization is the raising of a fund for the boys of local film circles now abroad to be kept supplied with cigarettes and comforts as well as seeing that their families are looked after at home. Correspondence from America is also a feature of the scheme.

Community Singing in Moving Picture Houses—Prof. Dykema of the University of Wisconsin, who is associated with the music department of the Commission on Training Camps, has been introducing community singing in Washington picture theaters. Patriotic and home songs have filled in the intermission between shows and the movement has met with favor among managers and patrons. Prof. Dykema is carrying out the idea of the War Department that a singing army and navy and a singing nation will help a great deal toward winning the war.

Buffalo also is one of the cities of the country that have taken a strong hold on the community singing idea. One of the largest community choruses is organized there.

Davis and Lesser Buy Middle West Rights to "Hearts"—George Davis, manager of the Alcazar Theater, San Francisco, together with Sol Lesser, has bought the rights to the Middle Western States of "Hearts of the World." The consideration is said to be \$500,000. Davis is to resign temporarily as the manager of the Alcazar and take charge of the management of the picture. He will be located either in Chicago or St. Louis. Lesser will remain in San Francisco.

Miss Joudry Now Operates Theater for the Family—No matter what the job, the women are proving themselves capable of handling it. Witness Margaret Joudry, of Rosthern, Saskatchewan, whose father, owner of a motion picture theater, died recently. Miss Joudry immediately after the death of her father closed the theater. She went to Winnipeg, where she became an apprentice in a projection room. In six weeks, plus her operator's license, and with the endorsement of the Manitoba Government Bureau of Labor, she returned home and opened the theater. She is the support of her widowed mother and has a soldier brother serving in France.

No More Freak Advertising in Nebraska and Other Western States—Exchange managers in Omaha, Neb., say the novelty of advertising of unusual and freak design and shape had worn off before receipt of the post office order forbidding such matter from the mails. Much use had been made of this method of advertising in the past—pasteboard pistols, hearts and other articles being sent through the mail to mid-Western exhibitors.

Vaudeville "Chimpanzee" for Pictures—Tarzan, the comedy "chimpanzee," at the Palace Theater this week, is to be starred in motion pictures of the slapstick variety. He has been tested before the camera and found an excellent subject.

MacQuarrie Leases Studio to Make Productions—Murdoch J. MacQuarrie, the veteran director and character actor, has leased the Willis and Inglis studios and is to make 16 productions featuring little Dixie Nelson, the well-known child actress, in child-heart-interest stories. The first production, "Spirit of Loyalty," is nearly completed and promises to be one of the best "child pictures" yet put on the market to attract both children and adults. Murdoch MacQuarrie has long been waiting the opportunity to produce features of this class that would appeal to old and young alike, with a child not too young to act and not too old to be a real child, and at last has secured the exact type he has been hoping for. Dixie Nelson has had good stage experience and he has thoroughly trained her to play before the camera and has also secured a number of stories to suit her.

Chautauquas Cause No Picture House Closings in West—Few theatres throughout the Middle West are closing for Chautauquas. In most instances the exhibitors are giving over their houses for one or two evenings during Chautauqua week for patriotic or local benefits.

P. T. Barnum's Nephew in Motion Picture Business—Roy Barnum, a member of the United Producing Company of Calgary, and better known to theater-goers as a hypnotist, is now playing British Columbia points and from there will go to Alaska with "Intolerance" and "The Birth of a Nation," having bought the rights for both pictures in these territories. Mr. Barnum is a nephew of the late P. T. Barnum.

Government Division of Films Anxious to Obtain Picture Stories for Wartime Use—The Advisory Board of Motion Picture Directors, Division of Films, Committee on Public Information, is very anxious to obtain stories suitable for production in motion pictures.

All stories submitted must be written around themes that will be helpful to the United States and her Allies in various forms of war work.

Suitable subjects would be such as would have the effect of speeding up labor in shipyards, munition plants and other forms of government work, stories that would be of material assistance in Liberty Loans, War Savings Stamp and other drives, and stories that could be utilized to advantage in foreign work.

The board is particularly desirous of obtaining good stories that fit present day conditions in Russia, Italy, Mexico and Central and South America. Bare plots in brief synopsis form are all that is required. All stories should be submitted to James Vincent, secretary Advisory Board, Division of Films, Times Building.

Diana Allen, Diamond Film Star, Back in "Frolie"—Diana Allen, who left the cast of the "Midnight Frolie" to be a motion picture star with the Diamond Film Company, has returned to the Ziegfeld roof show. THE MIRROR announced some weeks ago that Miss Allen had left the Diamond Company following the filming of a picture in New Orleans. At that time no reason was given for her departure.



A tryst and a trust by the light of the moon in "Flower of the Dusk" (Metro)



Five little maids all ready to do and dive. They appear in Sunshine Comedies (Lehrman)

Lillian Walker (Lillian Walker Productions) and her dog enjoy breakfast together



Lila Lee in "The Cruise of the Make Believes" (Paramount) believes in cleanliness

THE PICTURES' FIRST RUN REPORTED EXHIBITOR COMMENTS BY WIRE HOW IT WAS PLAYED UP

"Hell's End"

(Triangle—William Desmond)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Desmond is a popular star and drew well." "Bad finish to picture." "Desmond fairly good in an unfortunate story."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Fair
Acting.....Good
Photography.....Good
Technical Handling.....Satisfactory
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by A. Steve Richardson. Scenario by Charles J. Wilson, Jr. Cast includes Josie Sedgwick, Louis Durham, Dorothy Hagar and Charles Dorian. Directed by J. W. McLaughlin.

Synopsis of Story: Three children, reared in the tenements, become devoted friends. The sister and brother, however, find wealth awaiting them in grown life, and for a while lose track of their boy friend. The boy has grown up to be a gangster and leader in "Hell's End." One day, while on a slumming party, the girl meets him and his reformation begins. In the end he develops character and polish and the girl marries him.

"Love Watches"

(Vitagraph—Corinne Griffith)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Corinne Griffith is a comer." "The picture is not as good as the play." "Griffith is good and the audience likes her."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Good
Settings.....Convincing
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy by R. de Flers and G. Caillavet. Cast includes Denton Vane, Julia Swayne Gordon, Florence Deshon, Alice Terry, Ed. Burns and Charles Henderson. Directed by Henri Houry.

Synopsis of Story: Jacqueline refuses to marry Ernest, the book-worm selected by her uncle, but instead becomes the wife of the dashing Andre. Andre, however, is loved by a young widow, who pursues him even after his marriage. In a pique, Jacqueline decides to make Andre jealous, too,

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and rushes to Ernest. Andre, hearing gossip, demands the name of the man, and upon learning it is only Ernie, he laughs and forgives her, knowing how harmless was her choice.

MUSICAL PRESENTATION

Open with light, graceful movement.
Title: You must speak to Jacqueline, slow waltz.
T.: The day of the hunt, allegro, hunting calls.
As hunt scene fades, light moderato.
T.: A laughing, mischievous imp, playful intermezzo.
T.: I—I am in love, light love theme.
T.: Dear Erny, I'm leaving, light neutral.
T.: Hm, she seems to have sent out, hurry.
T.: Andre shall be taught, graceful moderato to end.

"The Danger Mark"

(Paramount—Elsie Ferguson)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Not a play for children." "Star shows up well as emotional actress."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Fair
Acting.....Fair
Photography.....Good
Technical Handling.....Sufficient
Settings.....Adequate
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Robert W. Chambers. Cast includes Mahlon Hamilton, Cranford Kent, Gertrude McCoy, Maud Turner Gordon, Edward Burns, and W. T. Carlston. Directed by Hugh Ford.

Synopsis of Story: Geraldine Seagrave, daughter of a long line of ancestors who drank themselves to death, is kept in ignorance of her inheritance by her friends and relatives. But she later learns of this affliction and finding she possesses a craving for alcohol, begins a long, hard fight against it. She gives up the man she loves, but in the end, having overcome her enemy, she marries him. Her brother and two

other of her friends also find happiness after trying experiences.

MUSICAL PRESENTATION

Open with quiet, serious number.
Title: One day the heirs, a valse lento.
T.: So Geraldine has her wish, a popular waltz.
Dance numbers to action through ball scene.
Geraldine near mirror, dramatic tension.
T.: With summer a house party, a gavotte.
Geraldine and Scott on bench, a romantic love motive.
T.: You have no right, dramatic tension, rather agitato.
T.: The minuet, an old-style minuet.
Geraldine and Jack in garden, light, neutral movement.
T.: With happiness changed, dramatic tension becoming agitato.
T.: Geraldine, can you ever, love theme to end.

"Impossible Susan"

(Mutual—Margarita Fisher)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Margarita Fisher well liked, but needs publicity and strong vehicles." "Stories of this kind will make Miss Fisher a big star." "Would be very good picture if star were better known."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Fair
Acting.....Fair
Photography.....Good
Technical Handling.....Fair
Settings.....Fair
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama. Cast includes Jack Mower, Lloyd Hughes, Hayward Mack, Beverly Travers and L. M. Mills.

Synopsis of Story: Susan, upon her grandfather's death, leaves for the city in search of a cousin, Martha, who is housekeeper for a wealthy man. The millionaire at first objects to Susan but later plans to have her marry his rather wild nephew. But before long he finds that he, himself,

is in love with Susan, and he marries her after an ardent courtship.

MUSICAL PRESENTATION

Open with light, melodious number.
Title: The letter comes, quiet, serious mood.
T.: Henry Delafaire, a waltz intermezzo.
T.: The usual quarrel, light agitato.
Susan at gate, a light, graceful movement.
Close-up of Susan and Marshall, a romance.
T.: Next day, allegretto.
Close-up of S. and M. in garden, a popular ballad.
Garden scene, quiet, romantic mood.
T.: While elaborate preparations, a gavotte.
Wedding ceremony, wedding march.
T.: The morning brings, dramatic tension.
T.: Susan and Marshall, light romance to end.

"By Proxy"

(Triangle—Roy Stewart)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Roy Stewart draws well." "Went pretty well."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy by Henry Wallace Phillips. Cast includes Maud Wayne, Walter Perry, Wilbur Higbee and John Lince. Directed by Cliff Smith.

Synopsis of Story: Red Saunders offers to "go and fetch" Lindy, the sweetheart of Aleck, who is too bashful to propose himself. Having persuaded the likewise bashful girl to return to Aleck with him, Red and Lindy take the night stage home. They arrive at Cowntown, and there Aleck discovers Red has brought the wrong girl. By this time Red had decided he loved the girl himself, so he married her, having an audience in waiting for the ceremony.

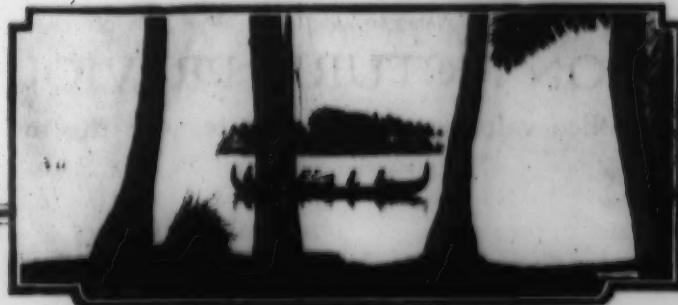
"One Dollar Bid"

(Paralta—J. Warren Kerrigan)

WIRE REPORTS—PAR WEST

Box Office Value.....Fair
Exhibitor Comments: "A good story." "Kerrigan not as popular as formerly." "Business not bad."

Douglas Fairbanks in "Bound in Morocco" (Artcraft) meets the lady of his heart over the backs of obliging natives



The sheltering palms and the bizarre boats of the South Sea Islands are shown in Martin Johnson's cannibal pictures

William S. Hart is having a bad spell in "Riddle Gawne" (Artcraft), but he recovers in time to win the girl



Madge Kennedy finds the old six shooter an unmanageable weapon in "Friend Husband" (Goldwyn)



NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Fair
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by Credo Harris. Scenario by Tom J. Gerhart. Cast includes Lois Wilson, Joseph J. Dowling, Beatrice Joy, Jess Herring and Elvira Well. Directed by Ernest C. Warde.

Synopsis of Story: Toby lives in a deserted shack in a small Kentucky town. His identity is unknown to the townfolk and they, according to an old Kentucky custom, sell him in slavery. Virginia Dare, a proud Southern girl, buys him for one dollar and then proceeds to fall in love with him. He is later accused of murder and at the court trial his true name is revealed. He is set free and as he is a judge's son Virginia can now marry him, and the story ends happily for all.

"A Successful Adventure"

(Metro—May Allison)

WIRE REPORTS—EAST

Box Office Value: Good
Exhibitor Comments: "May Allison's best picture." "Went over great in one of largest Boston houses." "The audience was pleased."

WIRE REPORTS—MIDDLE WEST

Box Office Value: Great
Exhibitor Comments: "One of best pictures ever shown." Allison very good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Excellent
Technical Handling Good

Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Comedy by Jane Mathis. Cast includes Harry Hilliard, Frank Currier, Edward J. Connelly, Christine Mayo, Kate Blonck, Fred Jones and Pauline Dempsey. Directed by Harry L. Franklin.

Synopsis of Story: Two brothers have become estranged over the love of a girl. The one, winning her, settles in the south where they live happily with their daughter. The other brother, embittered, finds solace only in an adopted son and in amassing a fortune. The girl, now grown, seeks to reconcile the pair and journeys to New York. There she is successful in creeping into the old man's heart and wins the love of the adopted son and in the end unites the two old brothers.

MUSICAL PRESENTATION

Open with Southern airs.
Title: Lionel Houston, light neutral.
T.: At the Country Club, popular dances.
When Perry follows Virginia, hurry.
T.: Why are you here, a romance.
When Virginia reads telegram, Southern airs to end.

"Wedlock"

(Paralta—Louise Glaum)

WIRE REPORTS—SOUTH

Box Office Value: Good
Exhibitor Comments: "Glaum delightful." "Story ordinary."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Well Done
Settings Good
Moral Effect Questionable

THE PICTURE

Five-Part Drama by Denison Clift. Cast includes John Gilbert, Hersch-

all Mayall and Charles Gunn. Directed by Wallace Worsley.

Synopsis of Story: The heroine is Margery Harding, who secretly marries Hollister, scion of a wealthy family. His parents oppose the match because of Margery's low position in life and have the marriage annulled. He is then married to one of his own station, but sinks lower and lower in vices until he finally is sent to prison, but makes his escape West. There he finds Margery, now a woman of wealth and influence. She brings about his reformation and in the end they are reunited and all ends well.

"One Thousand Dollars"

(Vitagraph—Earle, Ayres and Deahon)

WIRE REPORTS—EAST

Box Office Value: Good
Exhibitor Comments: "The audience liked it." "Five-reel O. Henry stories liked equally as well as the two-reelers." "A good, strong story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by O. Henry. Cast includes Templar Saxe and Anne Brody. Directed by Kenneth Webb.
Synopsis of Story: Eddie had only known the pleasure of receiving and spending checks sent him by his uncle. So when Uncle died and left him but \$1,000, Eddie was in a quandary. He really loved Uncle's ward, but had been bestowing so much attention upon an actress that the ward acted coolly towards him. However, finding the girl left penniless, Eddie

deserts the vampire-actress and states the \$1,000 was left to the girl. This act of unselfishness causes Eddie to become heir to Uncle's entire fortune through a reading of a codicil of the will. Then the young pair share the money together.

"Winner Takes All"

(Universal—Monroe Salisbury)

WIRE REPORTS—FAR WEST

Box Office Value: Good
Exhibitor Comments: "Salisbury great, story fair." "Playing capacity owing to popularity of Salisbury."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Good
Photography Excellent
Technical Handling Good
Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Drama. Cast includes Betty Schade, Alfred Allen and Helen Eddy. Directed by Elmer Clifton.

Synopsis of Story: The story concerns Alan, a settler in the West, who is hated by the cattlemen. He goes, uninvited, to a masquerade dance where he meets and falls in love with Frances, whose fiancé is markedly devoted to another girl. The cattlemen plan to capture Alan, but he wins his freedom, the love of Frances, and saves the life of another girl during many thrilling adventures.

"A Pair of Silk Stockings"

(Select—Constance Talmadge)

WIRE REPORTS—EAST

Box Office Value: Good
Exhibitor Comments: "One of (Continued on page 167)"

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

Picture	Dist.	East	Mid West	Far West	South	Most Descriptive Comments
City of Dim Faces	Param.	Good	Good	Good	Good	"Hayakawa very popular." "A picture of beauty and romance." "Playing capacity." "Hayakawa big favorite." "Matinees good." "Pleases women."
City of Tears	Univ.	Good	....	Fair	....	"Carmel Myers pleasing." "Story long drawn out." "Picture that pleased."
Claws of the Hun	Param.	Good	Great	Great	Good	"Capacity business." "Too much cannot be said for picture." "Ray always draws." "Ray makes most of role."
Clemenceau Case	Fox	....	....	Good	....	"Bara very popular." "Big audience."
Desert Wooing	Param.	Good	Good	....	Fair	"A sweet little story, but not much to it." "A good one." "Good receipts." "Star great favorite." "Good star fortified with a good story."
Every Woman's Husband	Tri.	Good	....	....	....	"Picture of everyday life that always interests." "Just went over."
Fly God	Tri.	Good	....	Fair	Fair	"Played the picture longer than usual." "Ordinary story."
Glorious Adventure	Gold.	Good	Great	....	Good	"One of Mae Marsh's best pictures." "Story not exceptionally strong." "Star delightful." "Marsh excellent drawing star."
Golden Wall	World	....	....	....	Fair	"Took run of theatre." "A fair picture." "Has many unique twists."
Good Loser	Tri.	Good	....	....	....	"Peggy Pearce showed up very well." "Star practically unknown."
Her Body in Bond	Univ.	....	Great	....	....	"Plays of this type always draw well." "Going well."
Her Price	Fox	Good	Great	....	Good	"Good drawing picture." "Good moral lesson that strikes true." "Best picture of Virginia Pearson in past year." "Plot splendid." "Pearson big star."
Kaiser's Shadow	Param.	....	Good	Fair	Great	"Good plot." "Full of good mystery." "Used special tableaux and music." "Audiences tired of Kaiser stuff." "Plot holds audience in suspense until final scene."
Marked Cards	Tri.	Good	....	....	....	"A good Triangle." "Entertaining and exciting."
Million Dollar Dollies	Metro	....	....	Good	....	"Audience and critics enthusiastic." "Dollies liked."
More Trouble	Pathe	Fair	Great	Fair	....	"The picture is well acted, but has a weak story." "Picture is good." "A splendid comedy-drama." "One of the artist's best." "Average business."
Mortgaged Wife	Univ.	....	Great	....	....	"A picture with lots of punch."
Marked Cards	....	Fair	....	....	....	"Margery Wilson is a newcomer with big possibilities if given good vehicle." "Marked Cards" a fair story."
No Man's Land	Metro	Good	Fair	....	....	"Just what people want." "Corking good picture in presentation." "Fine cast." "Lyttel fine." "Title was misleading—audience expected to see a war picture and were disappointed."
Opportunity	Metro	Fair	Good	....	....	"A good picture of adventure." "Good comedy much appreciated." "Quarter page notices used in newspapers." "Clean and wholesome." "Comedy strikes home." "Matinees big."
Other Men's Daughters	Fox	Good	Poor	....	Good	"Excellent picture of everyday life with good moral." "Appeals to women." "Goes well in shopping district." "Exceptionally entertaining star."
Painted Lily	Tri.	Good	....	....	....	"Not very popular with patrons." "Well done." "Alma Rubens is a good box office attraction."
Romance of the Underworld	Sherry	Great	Great	....	....	"Title drew good houses." "Picture distinctly pleased." "Played up name of the author." "Well acted." "Better than play."
Safety Curtain	Select	Good	Good	Fair	Great	"Star well liked." "Plot good." "Good story." "Only medium business." "Talmadge and O'Brien popular combination."
Soap Girl	Vita.	Great	....	....	....	"Gladys Leslie made a distinct hit." "Human interest held audience." "An odd photoplay with an appealing performance by star."
Tangled Lives	Vita.	Good	Fair	....	Fair	"The audience seemed to like it." "Audience liked plot." "Star pleasing."
Tinsel	World	Good	Good	Good	....	"Liked the picture." "Kitty Gordon good." "Big crowds enthusiastic." "Star pleased audience."
To Hell with the Kaiser	Metro	Great	Great	....	Good	"Many tense moments." "Holds interest." "Audience liked treatment of Kaiser." "Newsboys carried fake papers printed with scare headlines." "Big hit." "Audience went wild."
To the Highest Bidder	Vita.	Good	....	....	Good	"Joyce well liked." "Picture well done." "Strong virile drama."
Uncle Tom's Cabin	Param.	Fair	Good	....	Good	"Too sad for audience." "Ticket office enclosed in cabin." "Does not measure up to its advertising." "Many children in audience." "Star a favorite, but theme not popular at present." "Afternoon attendance big."
Up Romance Road	Mut.	Fair	Fair	....	Good	"One of the best pictures made by William Russell." "Story thrilling, but like too many others." "Medium business."
Vamp, The	Param.	Good	Good	....	....	"Enid Bennett is a fine attraction." "Star in part that suits her exactly." "Enid Bennett's strong work made picture popular." "Comedy started gale of laughter."
We Can't Have Everything	Param.	Good	....	....	....	"Well cast and directed." "Very good story."
Whirlpool, The	Select	....	Good	....	Good	"Picture good." "Fairly good picture." "Star well received."
Yellow Ticket	Pathe	Great	....	Great	Good	"Fannie Ward a favorite." "Star and support good." "Yellow tickets distributed all over the city." "Production praised, but star not liked."

cleverest plays of Constance Talmadge." "Went over fine."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Questionable

THE PICTURE

Five-Part Comedy by Cyril Harcourt. Scenario by Edith M. Kennedy. Cast includes Harrison Ford, Wanda Hawley, Vera Dorin, Helen Haskell and Robert Gordon. Directed by Walter Edwards.

Synopsis of Story: A young couple, very rich and very busy keeping up with society's latest fads, have quarreled and separated. They meet again at a house party and each, discovering the other is about ready to fall in love with someone else, becomes jealous. Then things happen. But finally, after misunderstandings galore, they decide they were, after all, meant for each other, and plan to wed.

"Back to the Woods"

(Goldwyn—Mabel Normand)

WIRE REPORTS—EAST

Box Office Value Good
Exhibitor Comments: "The best Mabel Normand picture released."

"Hot weather is affecting crowds." "Holds audience throughout and gets its laughs over."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Excellent
Technical Handling Good
Settings Adequate
Moral Effect Wholesome

THE PICTURE

Five-Part Comedy-Drama by J. Clarkson Miller. Cast includes Herbert Rawlinson, T. Henderson Murray and Arthur Housman. Directed by George Irving.

Synopsis of Story: Stephanie, a society girl, poses as a school teacher in a rural district. There she falls in love with Jimmy Raymond, a novelist—also in disguise. There is a plot formed against him by some lumbermen and Stephanie hastens to warn him, only to be subjected to brutal advances by Jimmy. Stephanie is heartbroken, but later learns that Jimmy was only using her as a test case for a story. After many misunderstandings the two "make up" and plan to wed—soon.

"Miss Innocence"

(Fox—June Caprice)

WIRE REPORTS—SOUTH

Box Office Value Great
Exhibitor Comments: "Pleases chil-

dren and women." "Star growing in popularity."

NAT'L BOARD OF REVIEW REPORT

Entertainment Fair
Story Good
Acting Fair
Photography Good
Technical Handling Good
Settings Adequate
Moral Effect Wholesome

THE PICTURE

Five-Part Drama. Cast includes Marie Shotwell, Robert Walker, Frank Beamish, Carlton Macy. Directed by Harry Millarde.

Synopsis of Story: Dolores May, whose mother had left her on a convent step when a babe, inherits the love for gayety that made her mother an outcast from society, and, when grown, leaves the convent and enters into a happy existence. She comes across the path of the man who had ruined her mother, and he seeks to blacken the girl's name too. But her sweetheart does not believe him. When the old scoundrel is killed, the young lover is accused, but through Dolores' evidence he is acquitted and then the two marry.

"Less Than Kin"

(Paramount—Wallace Reid)

WIRE REPORTS—EAST

Box Office Value Good
Exhibitor Comments: "Not a great

drawing card but always holds his own." "Reid is a clever actor." "Popular with all classes." "One of the best pictures I've shown." "Holds audience tensely." "Reid popular here." "Pleased more than last one." "Went big."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Fine
Photography Good
Technical Handling Well done
Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by Alice Duer Miller. Scenario by Marion Fairfax. Cast includes Ann Little, Raymond Hatton, Gustav Seyffertitz, James Cruze and Charles Ogle.

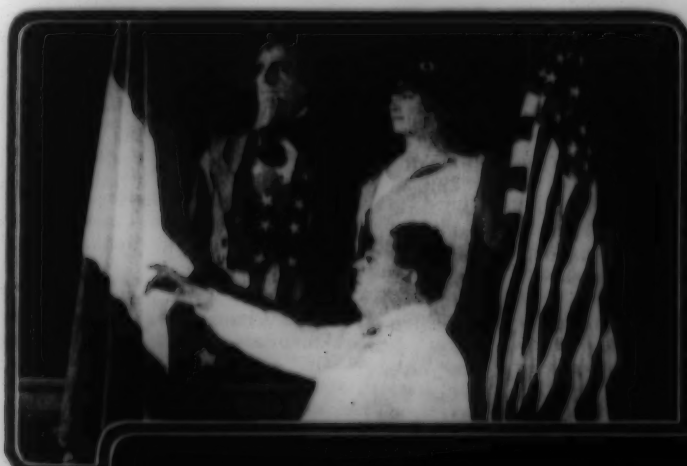
Synopsis of Story: Lewis Vickers is a young American who is languishing in Central America because he is "wanted" in the United States for a crime that really was an accident. Another young American, who greatly resembles Vickers, dies in Central America and Vickers decides to impersonate the man and return to New York. He does so, but soon finds that assuming the other man's past is a large order, when the accessories include numerous debts and a wife and three children. But in the end he declares his real identity, and having been pardoned for his past offense to the law, he marries a girl who believes in him.



Leonce Perret directing a scene of his forthcoming patriotic feature, "Lafayette, We Come!"

Constance Talmadge in "A Pair of Silk Stockings" (Select) believes the hosiery is on the wrong feet

Charles Frohman Everett, who takes the leading role in "Young America" (Essanay), and the dog which plays with him



Ed Peale and Alma Reubens in a mysterious scene in "False Ambition" (Triangle)

FROM PRODUCER AND DISTRIBUTOR

Rivoli, Rialto and Strand Signed for Star Series with Goldwyn—Evidence of the immediate popular approval of Goldwyn's adoption of the Star Series booking policy is afforded by the announcement of the signing of contracts with S. L. Rothapfel for both the Rialto and Rivoli Theaters and with Harold Edel of the Strand. Thus Goldwyn's individual Star Series productions will have their New York first-run presentation in three great metropolitan screen institutions.

Goldwyn also announces the closing of a tremendously important contract for all of the Ascher Brothers-Lubliner and Trinz-Schaefer houses, numbering twenty-seven in all, in Chicago, for the complete output of fifty or more productions under the Star Series plan.

Goldwyn Pictures distribution for the Dominion of Canada for a period of years will be in the capable hands of I. I. and Iule Allen, the largest exhibitors and distributors in the Dominion.

Announcement likewise is made of the signing of the Stanley and Palace Theaters and all of the great Stanley chain of houses in Philadelphia under contract with Jules F. Mastbaum for the complete new year's output of the company.

In the process of making in this series are Geraldine Farrar's "Hell-Cat," by Willard Mack, and Rex Beach's "Laughing Bill Hyde."

Gail Kane Has "Love's Law" Finished—Gail Kane has completed the first of her new series for Mutual release, "Love's Law," said to be a thrilling story of life and love. The direction was in the hands of Francis J. Grandon. Courtenay Foote is leading man.

Selznick Buys Rights to "Stolen Orders" from Brady—Lewis J. Selznick has purchased from William A. Brady the New York state rights for "Stolen Orders," in which appear Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge. The picture will be distributed by the Select Pictures Corporation, in connection with which an extensive campaign of exploitation will shortly be inaugurated. With the recent startling disclosures of the operations of enemy secret agents in this country, and the fact that a New York newspaper was purchased by German money, "Stolen Orders" stands to-day one of the best selling productions with which Mr. Brady, long a master of melodrama, has ever been associated.

Elinor Field's First Picture Ready—The first of Elinor Field's pictures under her contract to appear in Strand-Mutual comedies will be "What Will Father Say?" Cullen Landis heads the supporting cast. The director is Scott Sidney, who handled the last series of Strands. The story is by Clarence A. Frambers.

Hodkinson Has "Maid o' the Storm" Ready for Release—It is said that photoplay fans who enjoy clean, probable screen offerings enacted by popular players will find much delight in Bessie Barriscale's newest Paralta play, "Maid o' the Storm," which will be released by the W. W. Hodkinson Corporation the latter part of this month. The action takes place on the rocky shores of Scotland and in London. The "Maid o' the Storm" is a little girl castaway. She grows to be a beautiful girl who carries with her the ethereal qualities of the storm. One day while walking along the seashore she sees an airplane crash to earth and falls in love with the injured aviator. Then her troubles begin.

Clara Kimball Young's Triumphant West Coast Tour—Clara Kimball Young's personal appearance tour of the Western Coast for the purpose of recruiting eligibles for United States Navy enlistments has proved a big success. While en route to New York Miss Young stopped in Portland, Ore., Tacoma, Seattle and Spokane, with a great ovation in each city.

In Portland Miss Young was tendered an enthusiastic welcome which included a mile-long procession. In Seattle she was met by a navy band and the Governor of the State. A bodyguard of six yeomen and six sailors armed with rifles was apportioned Miss Young and remained with her throughout the day.

At Tacoma Miss Young was met by the Mayor, two bands and a battalion of troops from Camp Lewis, and her welcome to Spokane was equally enthusiastic.

Hoffman Planning Activities While in Hospital—M. H. Hoffman is rapidly recovering at Mt. Sinai Hospital from a serious operation. He discovered that the operation was the only thing, and had it performed. Since then he has had daily conferences at his hospital private room with business associates in the planning of coming activities. He bought one big feature to be sold on state rights, and the Greater New York and Northern New Jersey rights to the "Grain of Dust" with Lillian Walker.

Wallace Irwin Author of Vitagraph's "A Gentleman's Agreement"—Wallace Irwin, magazine writer and creator of Hashimura Togo, "The Japanese Schoolboy," makes his debut as a contributor to the Vitagraph program with "A Gentleman's Agreement," the Blue Ribbon feature announced for release during the week of July 29. Nell Shipman is featured with Alfred Whitman in this picture, which was made under direction of David Smith. A number of novel photographic and dramatic situations have been introduced into the play.

American to Sell Direct to Exhibitors Through Corps of Representatives in Pathe Exchanges—Samuel S. Hutchinson, president of the American Film Company, Inc., announces that in the future American productions will be sold direct to exhibitors through representatives of the American established in each of the thirty Pathe exchanges in the United States, by arrangement with Paul Brunet, vice-president of the Pathe organization.

"On and after Monday, July 22, a personal representative of mine will be stationed at each Pathe exchange in the United States," said Mr. Hutchinson. "These American Film Company representatives will sell our productions—which include pictures starring Mary Miles Minter and Margarita Fisher, as well as the William Russell Productions, which I also control—direct to the exhibitors—the films being handled through the Pathe system of exchanges. The forthcoming pictures are being staged by Directors Edward Sloman, Henry King and Lloyd Ingraham, and will be superior to any we have ever offered in the past."

"Girl from Bohemia" Irene Castle's Farewell—"The Girl from Bohemia," to be released by Pathe August 25, may mark the retirement of Irene Castle from the screen. This is the last of the Castle series made by Astra for Pathe, and Mrs. Castle has been quoted in the newspapers to the effect that her return to the stage or screen is a matter she does not care to discuss. It is said she is going to France.

"The Girl from Bohemia" will have the advantage of a wide distribution of publicity stories which have appeared in nearly every large Sunday newspaper in the United States.

Essanay Releases Chaplin's "Triple Trouble"—Essanay announces the release of a new Charlie Chaplin comedy, "Triple Trouble." This picture is the usual length of Chaplin comedies, two parts. It is new throughout, not a foot of it ever having been shown on the screen before. Although Charlie Chaplin has not been working with Essanay for some time, the company states this film is not a reissue nor a rehash, but a new film in its entirety. It was made when Chaplin was working with Essanay, but was not issued then.

New Company to Handle "Hearts of the World"—In order to exploit more thoroughly David Wark Griffith's great picture "Hearts of the World" in New England territory, the Hearts of the World Company of New England has been formed, with Edwin Golden as general manager. Offices have been taken in 612 and 614 Little Building, Boston, Mass.

Broadway Star Features Offer O. Henry and Wolfville Stories—An unusually attractive list of Broadway Star Features is promised for August by General Film Company. Three O. Henry stories and two Wolfville tales will be released. Included in the list is "The Marquis and Miss Sally," the initial release, the first Western O. Henry story to be produced in several months. Patricia Palmer and William Lester, who have been featured in the Wolfville tales, are the leading players in this new O. Henry story. An air of mystery is well sustained throughout, for not until the last few scenes is the identity of the two strangers disclosed, which provides the punch.

Other O. Henry stories carded for August release by General Film are "Springtime a la Carte" and "A Bird of Bagdad," both featuring Edward Earle and Agnes Ayres. The two Wolfville releases are "The Jest of Talky Jones" and "The Widow Dangerous," exceptionally interesting Western stories.

Convention Visitors Commend Affiliated Plan—The co-operative booking plan of the Affiliated Distributors Corporation at the Boston Convention came in for attention of the delegates. This interest was given added impetus by the presence there of Charles C. Pettijohn, general counsel of the Affiliated, who attended in response to an invitation of the leaders of the Motion Picture Exhibitors League.

Mr. Pettijohn made it known that his sole purpose was to devote himself to the interests of a harmonious union of exhibitors, and that the co-operative booking plan of the Affiliated would have no part in this discussion. A number of delegates held informal conferences upon the subject, while outside the convention hall the co-operative movement as sponsored by the Affiliated was a frequent topic of discussion and commendation.

Following the convention John Manheimer, president of the Manhattan Local of the Motion Picture Exhibitors' League, and a director for the Exhibitors' Booking Corporation of Greater New York on the Affiliated board, remained in Boston to co-operate with the exhibitors of that city in the formation of the New England unit of the Affiliated.

Metro Has "Tightwad" for Hale Hamilton—Maxwell Karger, Metro's Eastern manager of productions, has secured as the initial screen starring vehicle for Hale Hamilton "The Tightwad," written by Izola Forrester and Mann Page. "The Tightwad" gives Hale Hamilton an even greater opportunity for the display of that rare artistry of a comedian which is his than did "Get-Rich-Quick Wallingford." Lucille Lee Stewart will be Mr. Hamilton's leading woman. In private life she is Mrs. Ralph Ince and her husband has been selected to direct.

William Fox Activities Include Several New Groups, Including a Theodore Roosevelt Production—Two new groups of pictures with six stars, details of releases on three other groups and announcement of a number of productions extraordinary—including a Theodore Roosevelt production, one big war subject under the direction of R. A. Walsh, a picture based on the life of Gen. John J. Pershing and a submarine phantasy are described in the statement of 1918-19 policy issued this week by William Fox.

The two new groups are Victory Pictures and Excel Pictures, and the policy of expansion involved in their inauguration is characteristic of Fox activities. Mr. Fox is quoted as being of the opinion that the war will continue to result in a general bettering of conditions in the motion-picture trade and as believing it to be the duty of the producer to assist the exhibitor in meeting the expected increased demand for high grade pictures. The six groups are as follows:

Productions Extraordinary, Standard Pictures, Victory Pictures, Excel Pictures, Sunshine Comedies, Mutt and Jeff Animated Cartoons.

There will be no specified number of Productions Extraordinary, and releases will not be as a group, but as individual attractions, on the open market or otherwise. Three of these are: "The Prussian Cur," produced by R. A. Walsh; Captain Horst von der Goltz, self-confessed German spy, is responsible for the story, and has revealed minute details of the system inaugurated by Ambassador von Bernstorff for crippling America's war industries.

"Why America Will Win," staged by Richard Stanton, is based on the life of General Pershing. One of the big features is the reproduction of the seventy-five-mile gun used in the bombardment of Paris.

"Queen of the Sea," featuring Annette Kellermann, is heralded as a bigger and better production than "A Daughter of the Gods." It has an unusually large number of thrills, including a seventy-five-foot dive by Miss Kellermann.

Mr. Fox during the coming season will complete a picture based on Theodore Roosevelt's story, "Put the Flag on the Firing Line."

The new season for Standard Pictures, which are now just a little more than one year old, will begin Sept. 1. These productions will be released, as heretofore, on a basis of twenty-six a year, with Theda Bara and William Farnum as the principal stars. The first release will be the William Farnum de luxe production, "Riders of the Purple Sage."

Miss Bara's first two productions will be, "When a Woman Sins" and "The She Devil." The former, it is announced, brings this famous actress back to her best days.

Victory Pictures will be released on a basis of twenty-six productions a year under a group contract, the first release being early in September. This new series will alternate with Standard Pictures, and will consist of productions featuring Tom Mix, Gladys Brockwell and George Walsh. Excel Pictures, the other new trademark brand, also are to be released on a basis of twenty-six productions a year, alternating every other week with Victory Pictures.

Henry Lehrman's Sunshine Comedies will be released by Mr. Fox during 1918 and 1919 on a contract basis.

The Bud Fisher Mutt and Jeff Animated Cartoons are to be continued as William Fox releases.

Rumor of Young "Special" Denied by Select—The Select Pictures Corporation denies officially the rumors which have been in circulation to the effect that Clara Kimball Young's forthcoming production, "The Savage Woman," would be treated as a "special" and released on the open market at prices far in advance of those called for in the existing contracts for Clara Kimball Young's series of Select Pictures.

"The Savage Woman" will be available only to holders of Clara Kimball Young series contracts, and it will be released to such contract holders in the usual manner and at stated contract prices.

Blackton Begins Production of "The Common Cause"—Commodore J. Stuart Blackton called "camera" on the first scenes of "The Common Cause" last Monday. This is the big propaganda picture he is producing under the auspices of the British-Canadian Recruiting Mission, with Herbert Rawlinson and Sylvia Breamer featured in an all-star cast. He has arranged to take a number of exteriors first, and for this work will use a part of the Vitagraph grounds in Brooklyn. Some of the interior sets are being constructed in the Vitagraph studios, though most of the interiors will be made in the Commodore's own studios, also in Brooklyn. While in California filming his series of Paramount productions, Commodore Blackton rented the Blackton Productions, Inc. studios to William Fox. Mr. Fox's tenancy of the plant expires next month and Commodore Blackton will then resume possession.

Plaza Pictures Starring Anita King and Kathleen Clifford Distributed by Hodkinson—Plaza Pictures, a new brand of films, will be launched by the W. W. Hodkinson Corporation, distributors, the first of September. These pictures are designed to answer the demand for clean stories of the light comedy or drama variety with plenty of action and no dull moments.

Anita King's first picture will be "Petticoats and Politics," by L. V. Jefferson. It is a combination of melodrama, satire and broad comedy. There is something in it for everyone, and a dull moment for none. It treats the subject of woman's suffrage pro and con, leaving the decision to the spectator.

"Angel Child," by Earl McInroy, is Kathleen Clifford's first Plaza Picture. It is a sprightly comedy in which the effervescence of youth is labelled deliberate naughtiness by misunderstanding adults.



Catherine Calvert listens to Herbert Rawlinson's love making in "Out of the Night" (Keeney)

We can't imagine a more pleasant task than given to the young man who carries Mabel Normand across streams. A scene from "Back to the Woods" (Goldwyn)

One of the actors in Martin Johnson's Cannibal Island pictures

Keeney Picture to Be Released August 4—William L. Sherry, head of the William L. Sherry Service, announces that "Out of the Night" will be released on August 4. It is a Frank A. Keeney production, starring Catharine Calvert, with Herbert Rawlinson. Mr. Sherry is distributing all the pictures of the Frank A. Keeney Pictures Corporation, De Luxe Pictures, Inc., and Harold J. Binney.

Smiling Bill Parsons Has Three in One—Smiling Bill Parsons, star of Capitol Comedies, distributed by Goldwyn, plays three roles in his new production, "Bill's Opportunity," released Aug. 26. His three characters are those of a poor bookkeeper, an oil worker, and manager of the lingerie department of a big store, a mustache helping out the last. Bill says it tickled.

Variety in August William Fox Film Releases—Four productions from the East and West studios of William Fox are to be released as special features in August, in this order: Aug. 4—Jane and Katherine Lee in "Doing Their Bit," a story of two children's war on slackers and disloyalists, written and staged by Kenean Buel. Aug. 11—Gladys Brockwell in "The Bird of Prey," a story of Mexican border intrigue, love and vengeance, written by Charles Kenyon and staged by Edward J. LeSaint. Aug. 18—Virginia Pearson in "The Liar," a story of an alien blood strain that brings shame and suffering. Directed by Edward Lawrence. Aug. 25—Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of love and patriotism, written by Hamilton Thompson and directed by Harry Millarde.

August Artercraft Pictures by Fairbanks, Hart, Griffith and De Mille—Four big Artercraft productions are announced for release during the month of August by the Famous Players-Lasky Corporation. The schedule includes two special productions of D. W. Griffith and Cecil B. De Mille, a Douglas Fairbanks feature and a Thomas H. Ince production starring William S. Hart. The initial releases of these productions are scheduled as follows: August 3, Douglas Fairbanks in "Bound in Morocco"; August 12, D. W. Griffith's "The Great Love"; August 19, William S. Hart in "Riddle Gawne"; August 26, Cecil B. De Mille's "Till I Come Back to You."

The scenes of the latest Fairbanks Artercraft offering are laid in Africa. The story was written by Allen Dwan, who also directed the picture, and the author-director has woven a tale of mystery, adventure, romance and love through which the athletic comedian runs and leaps. Pauline Curley is Fairbanks' leading woman.

"The Great Love," the first of David Wark Griffith's special productions for Artercraft, was made with the sanction and co-operation of the British Government and the actual help of many of the foremost people of England, including Queen Alexandra, mother of King George.

Thomas H. Ince presents William S. Hart in "Riddle Gawne," a Western story said to be perfectly suited to the talents of the popular Western star. Charles Alden Seltzer is the author of the tale, which ran serially in the Argosy under the title, "The Vengeance of Jefferson Gawne." Katherine MacDonald is Mr. Hart's leading woman.

"Till I Come Back to You" is the title of Cecil B. De Mille's special Artercraft production. It is essentially a war picture, the scenes being laid in Belgium just prior to and subsequent to the Hun invasion. The story was written by Jeanie MacPherson. Bryant Washburn, who will hereafter appear as a star of Paramount pictures, makes his bow as a Famous Players-Lasky player in the leading male role. Opposite him is Florence Vidor.

Moon Comedies Having Extensive Bookings in Greater City—Emil Harder, president of Sunshine Film, Inc., announces his Moon Comedies now are booked on the Proctor, Keith and Loew circuits as well as in 150 other picture houses in the greater city. They are sold on the state rights basis, and an extensive advertising campaign in the trade papers will soon set forth the details of operation. The two latest productions, "Their Downfall" and "Their Unexpected Job," were well liked in the Keith houses as well as over the Proctor circuit.

May Irwin in Films—May Irwin will shortly make her bow to photoplay patrons via the medium of a two-reel Universal production entitled "Thoroughbreds." It was filmed at Southington, Conn., where lies the famous stock farm of the American Jersey Cattle Company. Miss Irwin enacts the role of an up-to-the-minute business woman who wins success as a farmer through perseverance and sound business methods.

Program of Production for Universal's Stars—Priscilla Death, Universal's young star, who appeared in "The Two Soul Woman," and who recently was co-starred with Ella Hall in "Which Woman?" will soon start on "The Magnificent Jacala," a photoplay version of Louis Winter's novelette of the same name that appeared in a magazine. Tod Browning will direct.

"The Duchess of Dark Entry" is the working title of the next photodrama on which Carmel Myers will begin soon at the Bluebird west coast studios. Paul Powell will direct the picture. The play was written by Perley Poore Sheehan, and the continuity is being prepared by Hope Loring.

"The Bargain True," a Saturday Evening Post story by Nalbro Bartley, will be the next starring vehicle for Ruth Clifford. Elsie Jane Wilson has been designated to direct Miss Clifford.

"The Man Who Wouldn't Shoot," an original story by Bernard McConville, will be used for Harry Carey's next Universal special production. Jack Ford will direct.

Mary MacLaren has begun work on her third Universal special production. It will be directed by Ida May Park, under the working title of "The Vanity Pool." The original story was written by Nalbro Bartley.

Parke in Charge of the Educational's Big Features—William Parke, who made "The Yellow Ticket" for Pathe, has been appointed director-general of the Educational Films Corporation's longer feature productions. He went to Charleston, W. Va., on July 20. Two units of "When the Giant Wakes" company are working in Charleston and Lohan, W. Va., respectively.

An important move in the wider distribution of Educational's was made recently through the chartering of the Educational Distributing Corporation. The president of this new film company is Charles A. Dean. The offices are located in the Godfrey Building, and a staff of executives is being rapidly organized.

Educational's releases for the week of July 29 are "Necaxa, the Power House of Mexico" (Wright's Mexico To-day) and the International's Happy Hooligan cartoon comedy, "His Dark Past."

Paramount-Flagg Comedy Series Now Under Way—The Fifty-fourth Street Studios have been leased by Jack Eaton of Town and Country Films, Inc., for the making of the James Montgomery Flagg comedy series. No. 2, "Romance and Brass Tacks," has been started, in which picture is starred Peggy Adams as the Romantic Girl. Playing opposite Miss Adams is Olin Howland, late star of "Leave It to Jane." The leading juvenile part is played by Harold Foshay, formerly a Vitagraph player.

The noted Broadway beauty, Peggy Hopkins, is featured in the first Paramount-Flagg two-reel comedy, "Hick Manhattan." Miss Hopkins is remembered as the Bride in the former Flagg "Girls You Know" series. In "Hick Manhattan" she plays the First Barefoot Dancer, the girl who is down and out, busted, but knows that if she can only hit on a real idea and get some publicity she can make New York talk.

World Pictures Starts "The Bluffer" with All-Star Cast—Clara Beranger's picture play, "The Bluffer," has been put in work at the World Studio at Fort Lee. It will have an all-star cast including June Elvidge, Irving Cummings, Frank Mayo, Muriel Ostriche, Tony Merlo and others, Travers Vale directing.

The story of "The Bluffer" concerns a young woman who has always been led to believe that her father was wealthy, and discovers on his death that his estate consists wholly of debts.

Garrett Sees 'Em Making Leah Baird Serial—"They certainly made me sit up and take notice," said Sidney Garrett, president of J. Frank Brockliss, Inc., referring to the production management of Western Photoplays, Inc., who are filming two episodes of their first release, the serial starring Leah Baird, on the seacoast just off the Banks of Newfoundland.

Mr. Garrett makes a personal report to foreign dealers all over the world on features that he screens, as well as those he owns. A tremendous inquiry has developed on the Leah Baird serial and he was desirous of making a special cable report this week concerning all episodes to date.

"When East Meets West" Betzwood's First—The title of Lady Tsen Mei's first release for the Betzwood Film Company has finally been decided on and will be "When East Meets West." That seldom realized phrase, "something new" is expected in this super-feature and in "Sandy Burke," which is the second release of the company, starring Louis Bannison of "Johnny Get Your Gun" fame. In connection with the latter it is interesting to note that the scenes of Harry Leon Wilson's "Ruggles of Red Gap" and "Ma Pettingill" stories were laid on the ranch of Louis Bannison in California.

Norma Talmadge's Next is "The Only Way"—When the production on which Norma Talmadge is working is released by Select Pictures following her current attraction, "The Safety Curtain," it will bear the title of "Her Only Way." It is from the pen of George Scarborough, the playwright, and was prepared for the screen by Mary Murillo. Sydney A. Franklin is directing and Eugene O'Brien is the leading man. Sad to relate, Miss Talmadge during the work on this picture had to learn to drive a Ford car.

Metro August Releases Include "The House of Mirth" and Three Strong Plays—Metro will issue four strong "All Star Series" pictures during the month of August. The first and most notable of these is the picturization of Edith Wharton's novel, "The House of Mirth," with an all star cast, including Katharine Harris Barrymore, Henry Kolker, Joseph Kilgour, Edward Abeles, Christine Mayo and Lottie Briscoe. It was adapted by June Mathis and Albert Capellani and has been produced under the direction of Mr. Capellani. The three other August releases will be "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum with a supporting cast headed by Herbert Standing; "Flower of the Dusk," in which Viola Dana is starred, and "Shadow and Substance," starring Edith Storey. They will be released in this order: "The House of Mirth," Aug. 5; "In Judgment Of," Aug. 12; "Flower of the Dusk," Aug. 19, and "Shadow and Substance," Aug. 26.



JERE LOONEY

Author of "The Brand of Satan," "The Rainbow Girl," "The Splendid Sinner," and Other Plays. Whose Adaptation of "Kildares of Storm" is Shortly to Be Released by Metro

"Waifs" to Head Pathe's Next Release Program—Pathe's program for release for the week of August 4 is headed by a five-part comedy-drama, "Waifs," with Gladys Hulette and Creighton Hale as co-stars. This is the story of a girl of wealth who has had her own way too much and who finally, to escape any restraint, runs away from home. She encounters the adventures which usually happen in fiction to a girl who thus adventures.

The comedy element on the program will be furnished by a one-reeler in which Harold Lloyd and Bebe Daniels share honors in a rapid fire farce.

Doris Kenyon to Start Third Picture on Return from Vacation—Doris Kenyon, having finished her second picture, "The Inn of the Blue Moon," in which she appears at the head of her own company, De Luxe Pictures, Inc., has gone to Kentville, N. S., for a three weeks vacation. Upon her return she will begin work on her third feature.



Geraldine Farrar in "The Turn of the Wheel" (Goldwyn) seeks first and foremost the truth

Secretary of War Baker arrives at Camp Grant, Rockford, Ill., to address the 56th Division (Hearst-Pathe)



Hessie Barriscale is picturesque in her new Paralta play, "Maid o' the Storm"

TELLS ABOUT THE PEOPLE OF THE SCREEN

TOM MOORE has been invited to become godfather to the Girls Motor Ambulance Unit of Hightstown. But, Tom, feeling that godfathers should be old and gray, has not accepted the honor. Of course, he may change his mind when he meets the unit of kahki-clad girls.

CLARA KIMBALL YOUNG has arrived in 'Frisco, where she is assisting in the work of recruiting. She will also formally open the new navy and naval reserve recruiting station.

MAE MARSH may be found watching Geraldine Farrar acting before the camera most any day at the Goldwyn Studio. Indeed, the "little lady of the hundred faces" so admires Miss Farrar that she is darting in and out between her own scenes at all times—and she does so with the permission of the opera star, who generally refuses to have visitors while she works.

CLAIRE DU BREY, apart from opium smuggling, kidnapping, forging and a few other pleasant pastimes, had a really mild role in "Rose of the Border." But she promises to reform soon as she will play the mother in Marie Osborne's coming feature.

PEARL WHITE has received a long and interesting letter from a poilu "over there," requesting her to become his godmother. So far Miss White has volunteered to godmother a number of soldier boys, and now with work beginning on her new serial, "The Lightning Raider," she will be kept quite busy.

WILLIAM FARNUM has received instructions from Pedro, a cowboy, on the correct method of catching rattlesnakes. Mr. Farnum was ready to shoot the reptile when Pedro offered a far more interesting manner of catching it—that of lassoing it. Taking a couple of hairs from the horse's tail, they managed to wind the strong horse-hair about the snake's neck. So a new hobby has been found by Bill Farnum for vacation time.

MME. PETROVA is climbing ladders these days—for War Savings Stamps. While down in New Orleans she addressed a crowd from a huge motor fire truck to which was attached a large suspension ladder. Every time she sold ten dollars' worth of stamps she mounted one step of the ladder, and having reached the top, she descended a step at a time to the sale of the stamps.

J. BARNEY SHERRY has moved himself and his seven trunks to the seashore where he can be lulled to sleep by the music of the waves.

BETTRICE JOY has been devoting herself to war work. She dressed several dolls for the Red Cross, to be sold for the benefit of that organization; finished a sweater for her brother, who is a lieutenant in the service; watched the war garden carefully, and added some new members to her chicken flock.

THOMAS H. INCE caught an eighteen-pound yellowtail during a recent week-end visit to Catalina Island. Catching fish is one of Mr. Ince's prized sports. He landed one of the biggest tunas ever caught in Pacific waters—so the natives say.

WALLACE McDONALD has added \$1,386.65 to the Red Cross fund. He appeared at the Majestic Theater, at Halifax, N. S., in which city he had recently enlisted as a gunner in the Tenth Siege Battery. His eloquence rapidly gained a large sum from an enthusiastic audience, and Mr. McDonald is well pleased with his last "performance."

ALFRED WHITMAN, while taking a vacation, has decided to brush up on swimming, for he remembers being nearly drowned during the filming of "A Gentleman's Agreement."

DOUGLAS FAIRBANKS has inserted an ad in a Los Angeles paper. It reads, "Who wants a dog—Alaskan malmute—formerly of Colonel Perry's Sled Team? Apply to Douglas Fairbanks, Hollywood, Cal."

To help clear matters it is explained that Doug bought two Alaskan dogs, but they failed to agree. He presented one to Charlie Chaplin, and two days later the dog came home. Bill Hart wouldn't have him.

GERALDINE FARRAR—now in Wyoming for scenes of "The Hell-Cat," was confronted with a problem when she prepared for the trip. To take, or not to take Sniffles—that was the question. Sniffles, be it known, is the beloved Pekinese of the Farrar-Tellegen family, and finally the decision was made in his favor and now Sniffles is sniffing the mountain air of Wyoming.

EMMY WEHLEN and the company which is appearing with her in the Metro picture, "The Bonded Wife," including Creighton Hale, Warda Howard and Frank Currier, were taken in hand by the Elks during their convention at Atlantic City. As much of the action of play takes place at Atlantic City Miss Wehlen and her company journeyed to the seashore resort only to come upon the Elks in full possession of hotels, amusement centers, boardwalk and beach. But Miss Wehlen was not long in winning the Elks to her side and the result was that they not only assisted her in getting the production filmed but participated in several of the scenes.

PAULINE FREDERICK and her husband, Willard Mack, have named their country place "Pollymack Farm." It is there that they rest after trying days at the studio. They have acres of finely plowed farm lands, with orchards, vegetable grounds, blooded cattle, poultry, and flowers of all kinds. Here they plan to entertain their friends, and being near New York, some interesting week-ends are planned.

ALICE TERRY has received a number of brass buttons from Hun uniforms and Miss Terry plans to use them—when she gets a sufficient supply—in the making of a door mat. That is the opinion she holds of the Huns.

THEDA BARA, after finishing "The Message of the Lilies," has taken a two weeks' vacation. During this brief rest Miss Bara is deciding on her new role, and word comes from the Fox Studios that it will not be a "vamp."

MARY ANDERSON is vacationing at Santa Monica. During her visit home she is busy playing with her two Airedales.



Enrico Caruso, grand opera star, who is now appearing in Paramount pictures

Mae Marsh, Goldwyn star, as she appears in "The Glorious Adventure"

Dorothy Gish, now playing leading roles in Paramount pictures



ROSCOE "FATTY" ARBUCKLE says he is tired of having a different birthplace every time he picks up a newspaper or magazine. The various towns range from "Greenland's icy mountains to India's coral strands." So, once and for all, Fatty wants the whole, wide world to know that he was born in Smith Center, Kansas—and is proud of it.

CHARLES RAY is playing a country boy again. This time he is seen as a country-lad-correspondence-school-poet, and he believes this new part to be just as "gawky" as any of his former roles.

MILDRED REARDON is finding her work in the films quite different from frolicking with Mr. Ziegfeld. Night work, caused by a fire at the studio, required her to appear for a number of retakes. She tried to outstand the Cooper-Hewitts, with the result that she was laid up for two days, totally blind.

CARMEL MYERS is making a tour of the Liberty Theaters in the cantonments of the South. When the Southern tour is completed she will pack her old kit bag and smile for the soldiers at Camp Merritt, Camp Meade and the Naval Training Station at Newport.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Mr. Maitland Writes on Bach's Use in Pictures—Fine Work With the Photoplays

BY MONTIVILLE MORRIS HANSFORD

I MADE a rash remark some time ago about the use of Bach for picture accompaniments. As I expected, a prominent picture player has dropped down upon me and I will have all I can do to crawl out. I meant well at the time, and of course he means well, too, but I am not convinced sufficiently to go over to the Bach side. I will quote the part of his letter bearing on this matter. This from Rollo Maitland, organist of the Stanley Theater, Philadelphia:

MR. MAITLAND'S LETTER

"I noticed in your article in THE MIRROR some time ago an assertion that Bach never did much good stuff for the movies, that he is the driest of the dry, etc.; that there may be organists even to-day who fondly hope for an ultimate state wherein a Bach fugue may be used with impunity as a picture accompaniment. When that time comes you say you will give up your job. Well, I am afraid you'll have to give up your job, or at least suspend operations for a while. I agree with you that it is rarely Bach can be used for love scenes over the garden wall, but I have several times used his fugues in feature pictures. In 'The Pride of the Clan,' with Mary Pickford, I used practically the entire Toccata and Fugue in D minor for a storm scene at sea, and I have used the Fugue in B minor, also the greater one in E minor for rather agitated scenes. The Aria for the G string makes a splendid movie number, as does also the Bourree in B minor from the second violin sonata, which I have arranged for the organ from the Saint-Saens piano arrangement. This week I am playing the entire Toccata and Fugue in D minor for a scene of Niagara Falls, and on one occasion I played the entire Fantasie and Fugue in G minor for a scenic of mountain ranges in Arizona. As to Bach's being the driest of the dry, he is only so because some organists make him so. Charles Heinroth, city organist of Pittsburg, clearly demonstrated at the Guild convention last winter that there is a decided emotional element in Bach's organ music, and I do still hope for the time when even more of his music may be used in the movies."

NOT SET TOWARD BACH

When I was young I took quite a fancy to Bach, for I was studying organ at the time and naturally thought that organ music lived and died in Bach; but since growing up to maturity I have had a great change of heart. And I am quite willing to admit that there are certain minds that think they enjoy

Bach; I don't. At least, my mind is not set that way. It is quite true that Bach can muster a lot of agitated stuff that goes well with storm and fire scenes, but this is not music. The manager could have an express wagon unloaded behind the screen during such scenes and the effect would be about the same as to have the orchestra or organ play any agitated movement. In other words, these accompaniments at these particular places are merely mechanical helpings out, like the rain and thunder machines. Bach, having very little of the emotional (in spite of Mr. Heinroth) is of course all right for these scenes, as I have said. I can not imagine a love scene accompanied by the air for the G string. Every time I hear this air I wish the G string had never been invented, or at least until after Bach's death. As for Mr. Heinroth's demonstration of the emotional elements in Bach's music, which I didn't hear, it seems to me that a composer who has to have somebody try to show that there was actually that element in his music must have been on another track. I have always looked at Bach's music as a master experiment in mathematical figures applied to the scale. The experiment is particularly interesting to the student in seeking technical proficiency, in fact there is nothing better for the fingers than Bach fugues. But fingers are not everything, and too much Bach will derange the whole attitude to music, as witness so many organists who seem to persist in working the human element out of their performances. I think this is due in a great measure to an overdose of classics, of which three parts were Bach. With all his faults, however, Bach was a master mind, having produced twenty-four celebrated fugues and I believe twenty-three children, lacking one of equalling his musical production. So far as I know this record has never been broken.

PICTURE MUSIC A BENEFIT

Particular pride must be felt by Mr. Benedict, organist of the California Theater, San Francisco, in that he has been thought of as a possible rival to Lemare, the municipal organist of that city. Benedict, it seems, plays to a larger audience than Lemare, and is quite as popular, if not more so. This all leads up to the question of the wonderful good the motion picture house is doing for the cause of music for the plain people; the people who need melody of the better sort and have never been able to get it until the picture house came along and supplied just that need.

In New York the motion picture houses are about as celebrated for their fine music as for their pictures. They supply music at a reasonable cost of admission, which is not the case with the patrons of the more classic music halls. The great thing about the picture house is that it presents its music with a suitable setting and lighting, while in the concert hall the rigidity of colorless conventional dress drives all imagination out at the door; the lighting of the stage, too, is flat and uninteresting. In spite of our old friend Heywood Brown, the soft glow that surrounds the singer in the picture house adds much to the effect.

Omaha Wants Organists

Picture Exhibitors in Omaha complain of a shortage of highest class organists. The local musicians' union forbids the bringing in of outside talent as long as musicians of even mediocre ability are available in Omaha.

PERSONALS

D. Kenneth Widenor, A. A. G. O., organist at the Rialto Theater, Omaha, Neb., left July 23 with a contingent of draft army men for Camp Dodge, Ia. On July 20 Manager H. M. Thomas, of the Rialto, presided at a public reception in his honor at the theater, when a wrist watch, purchased by Rialto employees, was given to Mr. Widenor as a remembrance.

Frank S. Adams, formerly organist at the Palace Theater, Philadelphia, is substituting at the Rialto for two weeks.

Rollo Maitland, organist at the Stanley Theater, Philadelphia, visited the organists at both the Rivoli and Rialto this week.

Professor Firman Swinnen, organist at the Rivoli Theater, is off on a week's vacation.

James Thomas, the organist at the Broadway Theater, has accepted a position with a motion picture house in Denver, Col.

BROADWAY PROGRAMS

THE RIVOLI

The Rivoli resounded to the African drum last week, and such like noises, including a conch blown by the trumpet player as an effect for the cannibal pictures. These novelties all went to make up one of the most interesting programs the Rivoli has shown for some time. There is no doubt about it, the frequent omission of a feature picture of the accepted type is a relief, and the more so when such a novelty as the Cannibal Islands picture can be secured. Erno Rapee conducted the orchestra in selections from *Trovatore*, Madeline D'Espinoy and G. Bettini singing the prison scene as a finale. Greek Evans gave a fine rendition of a new song, "My Angel of the Flaming Cross," by Byron Gay. This was given a special setting by Mr. Rothapfel and went well. The song has a soft lilting melody, and the words are rather appealing. The Kalman light opera *Sari* furnished diversion as a second orchestral offering. The orchestra as usual distinguished itself in the News Review accompaniment, a feature that Mr. Rothapfel always prepares with infinite care.

THE SYMPHONY

The Symphony offered selections from *Butterfly* last week as its main musical number, and also carried out the Japanese idea by having a soprano, Jeanette King, sing the *One Fine Day* aria, further enhanced by a cherry blossom symphonic scene, arranged by Aubrey Kennedy. Such arrangements give great continuity to programs and are a delight to the mind and eye. Maurice Metzinger, cellist, played Saint-Saens' *Swan* creditably. Mr. Kennedy is giving his patrons a generous show in the

big new house, both musically and from the picture standpoint. The orchestra, under Carlo Ronchi and Enrico Leide, has already made a name for itself.

THE STRAND

Alys Michot, a coloratura soprano, made her appearance at the Strand last week, singing with fine taste the *Bell Song* from *Lakme*. This solo is a popular one with this class of sopranos, showing technic and tone color, and demanding extreme flexibility. Oscar Spireseu directed the orchestra through selections from *Carmen*. A new violinist also appeared, Malita Bonconi, who played a polonaise by Vicentemps, and for a second number Nevin's ever popular *Mighty lak a rose*. The organists, Messrs. Brigham and Sisson, played the military polonaise of Chopin for the organ number.

THE RIALTO

Dr. Riesenfeld gave music lovers Auber's overture from *Fra Diavolo* and the waltz from *Eugen Onegin* by Tschaiakowsky, and also an excellent accompaniment to the feature. The News Review stood out through the stirring playing of the orchestra, rousing the audience to loud applause at every new scene. Carlos Mejia, tenor, sang *O Paradiso*, Meyerbeer, in true tenor form; and Gladys Rice touched the hearts of many an old-timer by her splendid singing of *Oh Promise Me*. This song seems to remain as fresh as ever and it always takes with the audience. The traps, under the direction of Mr. Korn, took Fatty Arbuckle through the intricacies of pancake baking in "The Waiters' Ball" to the great delight of the audience.

PROJECTION AND EQUIPMENT

AROUSE PATRONS' CURIOSITY

Make the Decorations Unusual and Avoid Common Methods Employed in Lobby Display

SUCCESS should have its beginning in the lobby. The approach to your theater should be made so attractive that the passing public will be induced to stop passing and step in. Let the lobby decorations be inviting and let them provoke a curiosity to see the film you are showing. The lobby should present a different aspect with each new film and it should take its cue from the play itself. One of the best lobby displays I have seen is the one advertising the current film, "To Hell with the Kaiser." Its most striking feature consists of an overturned throne with the battered crown and broken scepter lying on the ground beside it and the royal robe, torn and disheveled, completing the picture. The first day this display was shown traffic was all but at a standstill in front of the house. Inside the lobby were more intimate displays—exhibits of shrapnel, helmets and other things from the European battlefields—and finally some striking scenes from the play itself. This accomplished what any well-conceived display should, namely, to bring from a state of indifference first to curiosity and then to desire, which is to say, the box office.

GET OUT OF LOBBY RUT

If there is an artist available in your town or city, professional or, even better, an ambitious amateur, some attractive, hand-made cards will improve your lobby and give it the personal touch. Too many lobbies have the appearance of having been bought ready-made. They lack individuality. Make your theater different. For instance, instead of always showing William S. Hart pointing his two guns at the innocent bystander, show his boots and spurs alone, have a drawing of Mary Pickford's curls or Mabel Normand's eyes, and the public will recognize them and will rise up and call you blessed for having got out of the rut.

Everything in your lobby should lead to the entrance door of the theater—passing the box office easily and naturally, to be sure—and once inside the house the eye should be carried inevitably to the screen. This may seem only natural when the house is dark and the film running, but even then beware of distracting lights that lead one astray and arrest the attention.

PICTURE SHOULD PREDOMINATE

For we must never lose sight of the fact that the picture on the screen is the brightest star in the firmament of the motion picture theater. You may stage ever so wonderful a show with musical novelties and what not, but the fact remains that the reason you have an opportunity to present these things to the

public is because they have come to your house to see the picture. Being there they do not mind, in fact rather enjoy, the other things, but they would not come if the other things were offered to them without the film. If they would we should have to tear down our concert halls and build greater. Therefore let nothing distract the mind from the picture while it is running.

Have your operator go over your reels after every show and see that the patches are all secure. This may save you the annoyance of having a hole of white light stare at you suddenly because the film broke just as the villain was about to be caught red-handed. If the mood is suddenly broken in upon in this manner it is hard to re-establish it. And above all, if your film does break, pray do not inflict the "One moment, please" slide upon the long-suffering spectators! It does not seem possible, but I know of houses where this is still being done and, judging from appearances, I should say the slide is the one they started in business with and had not been cleaned since.

AVOID LURID SLIDES

When it comes to advertising your coming features avoid too startling gobs of color and type such as are flashed on the screen in so many houses and which always make one wish one had not eaten so much of that welsh rabbit for supper. Better a slide done on glass by your artist, or typewritten on transparent paper bound between glass, or even, and in some cases best of all, because it projects your own individuality on the screen, slides done in your own handwriting. Have your week's program, if you change daily, printed on a neat folder and mailed to your patrons each week. Then do not advertise more than a day or perhaps two days ahead on the screen, except in the case of some very unusual attraction. And don't cry "Wolf!" unless there is a wolf. If your patrons find that an "extra, special, added attraction" is nothing more than they are accustomed to see every day, they may forgive you once—but don't tempt them too often. If you use superlatives for everything they soon lose their force and their power of attraction becomes transformed into just as great a power of repulsion. It pays to tell your patrons the truth—the foremost managers do.

GOOD BALANCE ESSENTIAL

Try to use a sense of balance in booking your programs. I know an exhibitor, and I suppose his name is legion, whose program never varies—a weekly news review, a scenic, two reels of comedy and a feature. Whenever you go to his house you know exactly what you are going to see and it grows monotonous. The

element of novelty so essential in a well-conducted house is entirely lacking. I know it is hard to choose programs very far ahead, but when you have a smashing good five-reel comedy feature that keeps your house rocking with laughter for an hour straight, why punish them with some junk that is called comedy and never draws a smile, right at the end of the feature? It falls ever so flat and the

money that you pay for the rental could much better be put into a scenic, or an educational film, many of which are most interesting and amusing as well. And the market is full of them if you look for them in the right place.

In short, make your house different from that of your competitor. Be original and you will find the public will appreciate it.

100 WAYS TO MAKE THEATER PAY

BY ARTHUR EDWIN KROWS

A STRANGER visiting New York theaters may notice that in programs given him by ushers in each house have been inserted heralds, postcards and folders advertising attractions of other houses. This may appeal to the manager anxious to develop all advertising resources, but it deserves some consideration.

ABOUT "CUCKOO" ADVERTISING

This is what is known as "cuckoo" advertising. In New York where there are large groups of theaters under the same management, a reciprocal arrangement permits one attraction to insert its advertising in the program of another. At times a single program will contain a jumble of inserted matter for as many as five distinct plays. This extravagance leads to a littering up of the theater with discarded material, and that is not an inviting sight. The matter is inserted in the programs by the ushers just before each performance.

It is doubtful that the situation would work out well for motion picture theaters as the general situation is to-day. In speaking of theaters of large cities where attractions are designed for long runs, the managements are not depending so much upon clientele, and can afford to direct their patrons to another theater after they have enjoyed their attention; but in the picture house the clientele is all-important and must be encouraged to come back regularly day after day.

USING VACANT SHOP WINDOWS

We first noticed it in connection with the publicity work for the Hippodrome at Fort Worth, Tex. The house advertising department had made arrangements with the owner of some vacant shop windows to use these display places for exhibitions of the poster material available on each feature release. Thus, for a long period, until the vacant stores were let to regular tenants, the Hippodrome enjoyed representation in windows along the main thoroughfares.

There always are vacant stores to be found somewhere about a theater, and it is not likely that their owners will object to such use provided a nominal sum is paid by way of rent, and of course lighting expenses are

defrayed when the windows are to be illuminated.

Much of the material provided by film distributing concerns on feature and "filler" releases for lobby display is ideal for this purpose. If the lithographs are well mounted and shown in advantageous positions, supplemented by the regular cut-outs, sets of lobby photos and customary window cards, they may prove the sort of advertising that really draws trade.

The press agent of a theater will not need to be told of the advantage arising from an opportunity to have a window display where he may have a full say about character and details of arrangement. In most ordinary displays the shop-keepers modify the plans.

CUTTING PUBLICITY WASTE

Looking even casually at theater advertising in actual practice, one is struck by the large amount of waste that necessarily takes place. It is a foregone conclusion that much publicity ammunition must fall wide of the mark, no matter how scientific the campaign, but it nevertheless is worth while to place checks upon the advertising in the hope of reducing the waste to a minimum.

The proper place at which to begin is manifestly in the preparation of the advertising, for in publicity there is little or no recall after the ball is started rolling. Consequently there has arisen in the work a preliminary process known as analysis of the market.

While starting with the principle that "it pays to advertise," it is wise to remember that it does not pay to advertise indiscriminately. For instance, to spread the theater propaganda in districts too remote for residents to attend performances is sheer folly.

Effective advertising requires more good judgment than it does money. Frequently a better campaign is conducted for a fraction of the amount spent by an unreasoning competition for the same purpose; but it is so because the brain behind it has secured maximum efficiency from all representation. But the principles applied must be broad to meet variations in public buying desires.

(To be continued)

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MAKE-UP

TELLS ABOUT THE PEOPLE OF THE SCREEN

Page 171

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The Hannis Jordan Literary Service, 22 Union Square, East, New York City.

PICTURE PERSONALS

JAMES MONTGOMERY FLAGG left
New York last week for his summer home
on the Maine coast at Biddford Pool.
His strenuous Liberty Loan and Red Cross
work and his motion picture work
prompted him to take a short vacation.
While down East he is golfing, motoring
and writing scenarios for the Paramount-
Flagg Comedy Series.

CAROLINA WHITE, of the opera and
concert stage, has been engaged by the
Famous Players-Lasky Corporation to
appear opposite Enrico Caruso in his
initial Arctcraft picture, work on which will
be commenced soon in one of the Eastern
studios.

ROBERT FAIRBANKS, one of the ex-
ecutives of the Douglas Fairbanks Pic-
tures Corporation and brother of the fa-
mous Arctcraft star, is now in New York
on a vacation, and recently paid a visit to
the offices of the Famous Players-Lasky
Corporation.

GUSTAV SEYFFERTITZ, one of the
most accomplished actors in the Famous
Players-Lasky roster, and also a director
of skill and experience, has decided to
adopt a new name for professional pur-
poses. He will hereafter be known as G.
Butler Clonbaugh, a name to which he
has a right, as it was his mother's maiden
name.

THOMAS H. INCE and Victor Schert-
zinger some time ago did a song together.
Ince wrote the lyrics and Schertzinger the
music. It was called "I'm Giving You
to Uncle Sam," and had a decidedly
strong patriotic appeal. It was played
and sung at a Los Angeles theater when
Charles Ray's new Paramount picture,
"The Claws of the Hun," was shown and
created a sensation.

HENRY OTTO has been added to the
force of directors at Triangle's Culver City
studios. He was responsible for the beau-
tiful picture, "Undine."

MARGARET LINDON, the well-
known Australian actress, has been
engaged by World Pictures for an im-
portant role in a forthcoming production.
Miss Lindon came to this country recently
after a successful career for five years
with J. C. Williamson, the Australian pro-
ducer, during which time she starred in
several plays.

JOSEPH STERNBERG, of the World
Pictures Laboratory, who has had charge
of all film for this concern from the time
it left the camera until it was shipped to
the branches, has joined the photographic
division of the signal corps, and has been
stationed at Columbia University, where
he will be engaged in preparation of a
film which will be used as an aid in train-
ing recruits.

GEORGE D. BAKER, Metro's general
manager, is the author of "Judgment,"
being filmed in Metro's Hollywood stu-
dios, featuring Anna Q. Nilsson and
Franklyn Farnum, supported by Herbert
Standing, Lydia Knott, Katherine Grit-
fith, Harry Northrop and Edward Alexan-
der.

WILLIS and INGLIS, the agents in
the Wright Callender Building, are book-
ing most of the big stars here now. Rich-
ard Willis and Gus Inglis were both
formerly members of the old Nestor Com-
pany, when Al Christie was directing under
David Horsley's management.

MRS. EDNA SCHLEY has superseded
Miss Bess Haas as scenario editor at Uni-
versal City. Mrs. Schley is the widow
of Major Schley, who died in the Philip-
pines, and who was a cousin of Admiral
Schley of Spanish-American War fame.

SYLVIA CUSHMAN, who recently re-
turned from France, is at her camp in
the Maine Woods. She has as guest Hel-
en Kinsel.

EARLE FOXE, former picture star
and now playing with Goldwyn, has signed
with A. H. Woods for next season.

HENRY MCCREA, according to an
announcement from the Coast, no longer
is manager of the Universal City, William
Sistrom having taken his place.

SMILING BILLY PARSONS made
his visit to Cleveland last Monday. After
an interesting talk with the local
Goldwyn force he visited several of the
orphanges. In the afternoon and even-
ing he spoke at a local theater in the
interests of the War Savings Stamp drive.

MANAGER E. J. SMITH of the Cleve-
land Universal exchange has just ap-
pointed W. A. Carr as special representa-
tive to handle "Twenty Thousand
Leagues Under the Sea" for the entire
Ohio territory.

ELINOR FIELD is the comedienne
selected as the leading woman in Strand-
Mutual comedies and makes her debut as
a star in "What Will Father Say?"
which is scheduled for release by Mutual
Aug. 6.

ROBERT GORDON, the young juve-
nile who made such a capable reel soldier-
hero under the supervision of Commo-
dore J. Stuart Blackton in his production
of "Missing," the fourth of the Black-
ton-Paramount series, expects to be called
to train for real fighting next month.

TILDEN DIXON, shipping clerk at
the Fox exchange in Omaha, Neb., has
enlisted in the coast artillery.

HERBERT RAWLINSON, who has
been scouted by J. Stuart Blackton for
"The Common Cause," the propaganda
picture which the Commodore is produc-
ing under the auspices of the British-
Canadian Recruiting Mission, has been
elected a member of the Lambs Club.

GEORGE A. ROGERS, formerly of
Omaha, Neb., but recently manager of the
United Theater Equipment Corporation at
Minneapolis, has been called in the draft
and leaves August 12.

J. STUART BLACKTON is the justly
proud wearer of a single service pin, while
the same emblem in a flag conveys its
message from the window of his limousine.
The star is for his elder son, J. Stuart
Blackton, Jr., who at the age of 20 is
now doing his bit "over there" as a
corporal in Battery E, Fifty-ninth Artillery
Corps, American Expeditionary Forces.

WILLIAM D. TAYLOR, who has long
been recognized as one of the most skilled
and artistic directors in pictures, sails
from New York to London on July 23,
bound for an English officers' training
camp somewhere in the British Isles.

JOSEPH HENABERRY, author and
director of two of Douglas Fairbanks'
greatest Arctcraft successes, "The Man
from Painted Post" and "Say, Young
Fellow," has been called to the colors. He
left Hollywood last week for Fort Mac-
Dowell, San Francisco, where he will be
stationed until he leaves for overseas serv-
ice.

W. S. RAND, of Denver, has been ap-
pointed by General Film Company as di-
vision sales manager of the Pacific Coast
territory, including Denver, to consolidate
its sales organization.

SYLVIA BREMER, whom Commo-
dore J. Stuart Blackton signed by wire
last week for the featured woman's role
in "The Common Cause," the propa-
ganda picture he is producing under the
auspices of the British-Canadian Recruit-
ing Mission, arrived from California last
week to begin work under Commodore
Blackton's direction.

RUBY DE REMER and James Lack-
aye have been engaged to support Harold
Lockwood in "Pals First." Miss De
Remer will have the leading female role,
and Mr. Lackaye will be the other pal.

MONTE M. KATTERJOHN, who has
recently engaged by Jesse L. Lasky as
special writer for Paramount and Arct-
craft stars, has just completed the script
of "The Laughing Lass," which will form
the second starring vehicle for Lila Lee,
youngest of the Lasky luminaries.

CLARICE DUNCAN, a seven-year-old
child actress, for whom Thomas H. Ince
predicts a wonderful future, will be seen
in support of Dorothy Dalton when a fa-
mous war story by H. H. Van Loan, now
being filmed at the Ince studios, is re-
leased by Paramount. She recently ar-
rived from Australia.

JULES RAUCOURT leaves New York
this week to join the Lenox Productions,
Triangle Studio, Culver City, Cal.

RAY L. HALL, supervising editor of
the Mutual Screen Telegram, has been
appointed production manager for the
Division of Films of which Charles S.
Hart is director.

G. N. MONTGOMERY has been made
manager of the General Film Company's
exchange at Chicago. He has had a
wide experience in exchange work.

WILFRED LUCAS has been engaged
by Metro to direct May Allison in her
fourth production.

SERGEANT ARTHUR GUY EMPEY,
soldier, author and actor, has been com-
missioned a captain in the United States
Army, it is announced from Washington.
Empey was formerly a non-commissioned
officer in the British Army. Captain Em-
pey, as he now is, will probably be as-
signed to duty as a recruit officer.

HARRY MESTAYER has been engaged
for the leading role in Triangle's "High
Tide," directed by Gilbert P. Hamilton.

MRS. FRANCES BRENON, mother of
Herbert Brenon, sailed on Saturday to
join her son in England. She has been
with him on every picture making expe-
dient that he has made.

ON THE WEST COAST

By CAPT. LESLIE T. PEACOCKE

MACK SENNETT STUDIO "CUFF"
NOTES.—Put on oldest suit, in case of accidents. Always scared of custard pies in irresponsible fingers—Puzzled on seeing two studios; one each side of street; both Mack Sennett's—Takes acres of room to make comedies—Struck the office, after walking miles around the place.

Pauline Nye (a trick-typist, working typewriter with one hand and telephone switch with the other)—no relation to Bill, but regular peaches-and-cream, placed me in charge of Publicity-Manager-General Harry C. Carr, who edits two magazines in his off moments; and who, after giving me the freedom of Sennett-town, turned me over to his secretary, Melvin Riddle.—Great joker, Riddle—kept me guessing all day.

Mack Sennett, busiest man in the world (except General Foch)—directing 4 Directors; each with an army of girls—Girls—girls—girls, everywhere—Eddie Cline directing wonderful water-picture—huge tank full of girls and trained seals.—Roxie MacGowan, prize beauty in prize bathing suit, screaming that seals are almost human.

Mary Thurman not scared of walrus—mistaking him for Chester Conklin—beautiful Vera Steadman complained of seals being too close—none of them would even part with a seal ring—Walter Wright, Dick Jones and Fred Fishback, directing their companies in other parts of studio.

Asked Riddle why Fishback didn't direct the water picture instead of Cline—Riddle guessed it wouldn't be safe, because seals make things unpleasant for fishbacks—and fronts. Ed Holmgren, Chief Technical Expert, doing technical things all over the place—Harry McCoy, Ray Griffith and Ford Sterling, the three-star comedians, twinkling in different sets.

Saw Louise Fazenda—huge surprise—always thought she was homely—will never think so again, believe me—watched Myrtle Lind, the Triangle-dramatic-star—acting—(discovered by Mack Sennett to be pretty enough for comedy; so he annexed her)—Saw Al McKinnon doing three-character parts in different disguises in different productions—was told he can impersonate anything, except a pretty girl.

Met the loveliest girl ever seen in a cutaway bathing suit, Marvel Rea, face to face—wished I hadn't worn my oldest suit—Pepper, the studio-leading-lady-cat, very proud, mother of six newly-hatched kittens, eating a fish swiped from a seal—lot of domestic animals back of studio—all the actors' goats that Mack Sennett ever got must be there—hoped somebody would throw me in among the seals and the cutaway and the fish—no luck.

Saw Polly Moran packing to go to Australia—going back there to vaudeville—discovered Ben Turpin was looking at me with his other eye—time to beat it—guessed Riddle good-by and irised out past the trick-typist.

GRACE TRAVERS, formerly of Mosco's Burbank Stock Company, has been engaged to play a prominent role with Bessie Barriscale.

SYLVIA BREMER, the Australian beauty, has been engaged by J. Stuart Blackton to play the star role in "Getting Together," the big production, the "Commodore," is about to make for the British Government. E. K. Lincoln is to play opposite her.

CHARLIE RAY made a personal appearance at Sid Grawman's Million Dollar Theater after the opening showing of his latest success and received a tremendous ovation.

JOSEPH W. ENGEL, treasurer, and George D. Baker, general manager, of the Metro Company, were entertaining the managers of Metro Exchanges, who are visiting Los Angeles this week. They were much interested watching May Allison and Bert Lytell at work in the studio.

TAYLOR HOLMES is now a Triangle star, and is heading a new company at Culver City.

MARIE PAVIE, the Triangle starette, has changed her name to Yvonne Pavie. Marie sounds too much like "marry," and she is not yet prepared for that.

ORA CAREW, at the Dianda studios, has decided to give up playing "villainess" roles, being that she is pretty and popular enough to be starred as a sweet young maiden with the best of 'em.

NEIL HARDIN and Gloria Paton were married six months ago. Both have been busily acting in productions ever since. This week they find themselves free at last, and are starting on a belated honeymoon.

DANIEL GILFETHER, the veteran stage actor, who was for so long with the Balboa Company, has joined the American Company at Santa Barbara.

BESS LLOYD, who will be remembered as the pretty ingenue in musical comedy a few years ago, is now gracing the Triangle Studio at Culver City.

SESSUE HAYAKAWA says that if the Kaiser could hear his director, James Young, trying to speak Japanese, the war would be over in a week.

JOHN GRAY, who has long been associated with Mack Sennett as writer of comedy subtitles, has at last decided to take a well-earned vacation.

HAROLD HOADLEY, late of the publicity department at Universal City, son of C. B. (Pop) Hoadley, dean of scenario editors, has been drafted into the army, and leaves this week to put the finishing touches to the work being undertaken by Pershing, Foch, Haig and company.

HENRY KING, who is directing William Russell at Santa Barbara, is in Los Angeles, overlooking the field to secure the best cast obtainable to support his handsome star in his next production and incidentally to purchase a new car for himself.

MONA LISA is expected to return to the Coast shortly. Every one is anxious.

BESSIE LOVE is organizing her own company, and will start work soon at the Brunton Studios. A luxurious dressing-room is being fitted up for her.

EDDIE LYONS and Lee Moran have received some flattering offers to star together in vaudeville in "big time" since their Star Comedies have appeared in leading film houses, but the lure of the film is too strong as yet. When the speaking stage eventually captures them it is safely predicted that it will be such a combination as was Montgomery and Stone.

WILLIAM WORTHINGTON, director-general of the Sessue Hayakawa company, is selecting the Japanese star's next story from many thousands submitted. He says there must be at least fifty million scenario writers in the United States, all of whom claim to have studied Hayakawa's work on the screen.

WILLIAM P. TAYLOR, who has directed Mary Pickford's latest successful features, and is president of the Moving Picture Directors' Association, has enlisted in the British army, and leaves at once for the front. He says this is no time to hesitate or to wait until one is drafted. The film business is proud of him.

WALLACE REID is introducing several new dance steps, which are claimed to be artistic and quite easy to learn.

WILLIAM FARNUM, his director, Frank Lloyd, and company of thirty have departed for the Grand Canyon, Arizona, to film some stirring scenes for his next feature, "The Rainbow Trail."

ERNEST SHIPMAN has secured the handling of the six-reel feature produced by Al Jennings picturing the adventures of the famous ex-outlaw in days gone by. Shipman estimates this stirring feature to be the biggest venture he has handled since the deal he made for the Australian rights of "Neptune's Daughter."

OLGA PETROVA has joined the Los Angeles film colony. One of her first visits was to the Chaplin studios to renew acquaintance with the little English comedian and talk over the days when she and Charlie Chaplin were touring the English towns together in Karno's vaudeville offering, each at the munificent salary of ten dollars a week. They can both afford to look back and laugh at their former struggles and troubles. They were happy days, too, they say.

LULU WARRENTON, the well-known director of children's stories, is playing a leading role with little Pauline Storke in the Triangle production "Daughter Angelo," being directed by William Dowlan at Culver City.

BERT SEIBEL, formerly with Goldwyn, has been engaged by Thomas H. Ince to act as assistant director to R. William Neill, who is directing Dorothy Dalton at the Ince studios.

LOU ANGER, Fatty Arbuckle's manager, was badly scared last Monday on hearing that a whale had been sighted off Longbeach. Delighted on finding his star in his dressing room, stretched safely on a lounge reading the White House Cook Book.

W. A. S. DOUGLAS, president of Dianda-Pathe Company, has been busy this week entertaining Ferdinand Zecca and L. E. Franconi, two prominent Pathe officials from abroad, also F. C. Quimby, general sales manager of Pathe exchanges. All were much interested watching little Marie Osborne at work. In consequence three beautiful new dolls have been added to her collection.

HENRY McREA, for some time general manager of Universal City, has left that organization, his place being assumed by William Siström, who came from the New York offices some time ago to take command of the big plants.

THOMAS H. INCE and his family are summering at Catalina Island.

TOM NASH has been appointed manager of productions at Universal City.

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WITH STAGE PLAYS AND PLAYERS PAGE 158

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THEATRICAL REPORTS

PITTSBURGH—Helen Ware made an admirable presentation this week at the Davis Theater of "The Eternal Barrier," by Tom Barry. It was a notable bit of stage work at the opening here, and Miss Ware was heartily applauded for her artistic and conscientious interpretation of the smart playlet whose lines run the gamut of human emotions. R. J. Farrell in the Pittsburgh Dispatch said in speaking of Miss Ware's performance: "All those who love the best on the dramatic stage and who have long admired this little actress will be glad to see her in this little offering, for they will see that she has not failed them, and that, unlike so many of her kind, she has not thought a tour in the varieties the warrant for cheapening her talents and bilking her following."

Burns and Frabito in "Shoo" are laugh provokers, while Chief Caupolican, a Chilean Indian, sings with a voice which is seldom equalled on the stage. His efforts received much applause. Gladys Clark and Henry Bergman presented a delightful pastoral playlet, entitled "A Ray of Sunshine." C. C. Latus.

BUFFALO—The Gayety Theater, the big burlesque house here, will reopen for the regular fall and winter season on Saturday evening, Aug. 3, with "The Girls de Looks," featuring Hay and Lee, a team who heretofore have been playing in vaudeville exclusively. For the week of Aug. 12, Ben Welch and his own company have been booked. The Gayety will again be under the management of R. E. Patton, who, with Mrs. Patton, has just returned from a six weeks' auto tour of the East.

J. M. Ward, of Detroit, former manager of the Gayety, is in town, and with Mrs. Ward is stopping at the Genesee Hotel for several days en route home from the Thousand Islands. Mr. Ward now manages the Gayety Theater in Detroit.

Bessie Wynn, who is the headliner as Shea's vaudeville house this week, has put in a busy six days. During her stay here the star, who has just returned from a tour of England and France, where she did her bit in entertaining the boys of the Allied armies, has appeared at the Fort Porter base hospital, where she made a big hit with her songs and stories of life in France. On Thursday she spoke before the Rotary Club. On Friday she appeared at Lafayette Square and aided a program for the benefit of the Buffalo unit of the Duryea War Relief Fund. Miss Wynn has received a royal welcome from Sheagoers this week.

Buffalo police are investigating the loss by Mme. Ignace Paderewski of a necklace set with 169 pearls, and valued at several thousand dollars, which, it is alleged, were stolen when the wife of the noted pianist visited the city June 12.

Chas. B. Taylor.

SAN FRANCISCO—Sarah Bernhardt, who is now in her last week at the Orpheum, was at the celebration of the Fall of the Bastille, held at the Civic Auditorium. She was brought into the hall in her chair. She received a wonderful ovation, and addressed those present in French.

Leo Carrillo has been doing a great deal of entertaining since his arrival.

The Players' Club will present W. H. Crane at the Greek Theater at the University of California on July 20. Emilie Melville will play Mrs. Malaprop.

Clarence Kolb, of Kolb and Dill, has purchased a residence in Alameda. The property covers 37 acres.

Belasco's "Polly With a Past" opened July 13 at the Columbia to a crowded house. The comedy was much enjoyed, the players were well liked.

Carrillo is now in his last seven days at the Cort Theater, the play having had a marvelous run. On July 22, "Look Pleasant" will come to this house. Neither attraction will play Oakland.

The Wigwag has the necromancer Jansen, Will King and company at the Casino. A. T. Barnett.

MACON Dixie Division Greater Minstrels, which is comprised of soldiers at Camp Wheeler, presented a splendid show at the City Auditorium recently. Many of those who took part were big time vaudeville artists. Among them were: Herbie Vogel, Dido Davis, Jack Lamey, Bob White, Harry Sharpe and Albert Mitchell. Andrew Oliver Orr.

LOS ANGELES—"Potash and Perlmutter in Society" is holding their well for a second week at the Morosco Theater. L. A. James Corrigan as Abe Potash, and Richard Dix as Mawruss Perlmutter, are growing in popularity daily. Bertha Mann, as Ruth Perlmutter, is at her best in the role of the quick-witted wife and business woman, and Lillian Elliot gives a finished portrayal of Rosie Potash. The supporting cast includes Harry S. Duffield, John Sheehan, Dora Mae Howe, Charles Buck, Hortense White, George Preston, Fred J. Butler, Frank Herbert, Robert Lawler, Carmelita Kennedy, Joseph Eggerton, John Dockstader, Augusta Rudesell, Elizabeth Murphy, William Sampson, Marion Lawler, Robert Rager, Lola Belmour, Emily Pinter, James Nieto, Vernell Park, Elmer Ballard, Ben Greenleaf, Grace Harrigan and Lloyd Corrigan. The play is staged under the direction of Frederick J. Butler.

Lucille Cavanagh, almost unheralded, has established the S. R. O. sign at the Orpheum house. It may be her artistic dancing and her well-staged act that warrants the unusual enthusiasm, but it is her unusual beauty and charm of person that is making the main topic of town talk.

Donald Bowles, in charge of the Morosco interests here, is tidying up the big office desk in the sanctum sanctorum; so it looks as if the Big Chief was heading West. Oliver Morosco has a way of breezing in unannounced, so the home fires are always kept burning!

Walter Hampden and Ruth St. Denis are drawing big city and out-of-town crowds to see "The Light of Asia," the spectacular production being presented at the Krotina Stadium near Hollywood. Capt. Leslie T. Peacocke.

CHICAGO—The Studebaker opened its regular theatrical season on Saturday night, July 27, with the presentation of Russell Janney's production of Edward Sheldon's "Garden of Paradise." Of the big cast several are known in Chicago, including Catherine Nesbit, Irene Haisman, Gilda Veresi, Alexander Onslow, John L. Shine, Alice Augarde, Butler and Wallis Clark and Caroline Cole. This new production was favorably received at Milwaukee, as reported to THE MIRROR, and the indications are that it will meet with the same favor in Chicago. Russell Janney has been in town for several days supervising the arrangements.

Cohan's Grand: Peggy O'Neill and Victor Moore in "Patsy on the Wing" (5th week).

Cort: Marie Cahill in "Just Around the Corner" (9th week).

Garrick: "Odds and Ends" (12th week).

Majestic: Vaudeville.

Palace: "Doing Our Bit" (12th week).

Powers: May Robson in "A Little Bit Old Fashioned" (8th week).

Rialto: Vaudeville.

Studebaker: "The Garden of Paradise" (1st week).

Woods: "Friendly Enemies" (21st week).

Wilson Avenue: Stock.

Herman Timberg, with a company of ten, headed the Majestic vaudeville bill week ending July 28, in "The Viol-Inn," a musical comedy of his own authorship. Four Canadian non-commissioned officers, all with wounds from actual service, acted their own sketch, "A Night in a Bullet." Janet Adair, Foster Ball, Martelle, the Four Portias and Roode and France, are the other players.

The vaudeville bill at the Great Northern included Lotus Lee, in songs, old and new; Guerrero and Carmen, violinist and harpist; the Cromwells, juggling novelty; and Bobby Henshaw, "the versatile boy."

Fred Carberry in a new novelty act headlined the Rialto Theater for this week. "Krazy Kats," a miniature musical comedy, with mirth, melody, fun and frolic, shared honors with Lee Hop and company, the only Chinese musical act in popular-priced vaudeville. The remainder of the program included Harvey Trio, Eileen Fleury, Frank Cotter, Green and Pugh, Inman and Lyons, the Three Shannons and John Gannon, assisted by Katherine Rooney in songs of the moment.

Guiline Sextette headlined the McVick's bill for this week. Of next importance is Harry Brooks and company in a sketch called "The Old Minstrel Man," and will divide honors with Coites Brothers. The remainder of the program included Felix and Fisher, Mossman and Vance, Paul Pedrine's Monks, O'Neill Sisters, Segel and Cavanbry and Bailey and Austin.

W. M. Fay, of Huron, S. D., has purchased the Temple Theater, Elgin, Ill., from Frank Vanston, who operated it for several years. Fay is now in possession. Vanston will take it easy for a while and then open a new theater.

George Ade Davis and Mrs. Ethel Sloucum Overbach were married some four weeks ago. Davis is a nephew of George Ade, and was formerly business manager of the Studebaker. He is now located at Camp Grant.

W. A. Atkins.

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STAGE PERSONALS

SIR JOHNSTON FORBES-ROBERTSON, who retired from the stage except for occasional charity performances in England, will shortly appear in London at a benefit in the leading role in a new playlet by Sir James M. Barrie.

MAXINE ELLIOTT is spending a few days at Saranac Lake, prior to beginning rehearsals for her season in conjunction with William Faversham.

EDWARD PEPE, the playwright, has been given the honorary degree of Doctor of Letters by the University of the South at Seawee, Tenn.

JOHN CHARLES THOMAS has moved from his house on Riverside Drive to 89 Washington Mews, where he has taken up his abode in an old garage. There is room for four automobiles on the first floor. He will reserve enough space for his own car, and the rest will be turned into a reception room, while his living rooms will be on the top floor.

PEGGY WOOD has returned to her part in "Maytime." Carolyn Thomson, who had the role temporarily, will begin rehearsals for a new play after a short rest.

ORLANDO DALY has been added to the cast of "The Blue Pearl."

OLGA ROLLER has acquired a part in "The Passing Show of 1918."

BLANCHE BATES, who acquired additional fame by the curtain speech she delivered in "Getting Together," was because of that effort invited last week to address 5,000 women workers of the International Arms and Fuse Company, at Bloomfield, N. J., some of the employees of which had heard the speech. They had been considering a strike and requested the aid of Miss Bates.

JULIA BRUNS has been engaged to play opposite George Nash in "The Blue Pearl," which opens at the Longacre Aug. 5 under Shubert auspices.

LIONEL BRAHAM will play the leading part in "Chu Chin Chow," when Elliott, Comstock and Gest start it off at Philadelphia some time next month.

T. ROY BARNES will have the chief male role in "See You Later," when it comes into view at one of the Shubert houses.

GEORGE WHITE, dancer, who was absent from the Century Grove Midnight Revue on account of illness, has returned.

EDWARD PEPE, author of several stage successes, has had conferred upon him the degree of Doctor of Letters by the University of the South. Klaw and Erlanger have just accepted one of his plays.

WILLIAM JOSH DALY now is manager of the Japanese Garden atop Fox's Riviera Theater at Ninety-seventh street and Broadway. Mr. Daly was for several years with William Morris and the Loew and Proctor circuits, and is in his second year with the Fox Corporation.

H. COOPER-CLIFFE, Ernest Ball, Galwey Herbert, Jane Wheatley, Lumsden Hare, Herbert Belmore, Thurston, the Magician, Lionel Atwill, Harold Hartell, Percy Vivian, H. E. Herbert, Beryl Mercer, Sam Weller and Budd Robb are among the actors who make up the theatrical colony at Beechurst, L. I., and they now are entertaining numerous guests.

FRANCES STIRLING CLARKE has been engaged by Henry Miller to succeed Ruth Chatterton in the leading role of "Come Out of the Kitchen."

HARRY B. WATSON, comedian, has been re-engaged by C. B. Maddock for another season in the leading role in "Rubeville," vaudeville comedy-drama.

CHARLES WITHERS, who has made many laugh at his travesty melodrama, "For Pitt's Sake," in vaudeville, leaves the stage this week to join the colors at Fort Slocum.

PAUL KELLY, formerly in stock and recently playing the leading role in "Seventeen," has retired from the cast to begin rehearsals for the "Penrod" production, which will be produced the first week in September.

BEN H. ATWELL, formerly press representative for the Winter Garden, the Hippodrome and other theaters, is now doing the press work for the Russell Janney Players in Milwaukee.

EILEEN HUBAN, who scored a sensational success in "Grasshopper" a little more than a year ago, and who has since appeared on Broadway in the leading role in "On With the Dance," has been engaged by Iden Payne for his forthcoming season at the Belmont Theater.

MARQUIS ELLIS, the song writer, is publishing a number of his own efforts, and those of others, and putting some of them over big locally. It is some distance to Tinpan Alley, yet Western genius and push have a way of nosing into New York, and all over, as evidenced by Oliver Morosco, Belasco, and many, many others. Ellis is negotiating a vaudeville tour.

CHARLES JUDELS has been engaged by Henry W. Savage to play Sig. Bambinetti, head of an Italian acrobatic troupe, with Mitzzi, in "Head Over Heels," resuming its Boston engagement Saturday night previous to Broadway advent.

DOROTHY KLEWER has been engaged to assist in showing the "Blue Pearl" when it opens at the Longacre.

CHARLES MEREDITH will be a member of the cast of "Allegiance."

HENRY STEPHENSON will have a prominent part in "Information, Please" when it opens at the new Selwyn with Jane Cowl.

FRANK HAMILTON has enlisted after seeing "Getting Together" at the Shubert Theater.

HELEN EBY was out of the cast of the Midnight Revue a couple of days last week.

WELLINGTON CROSS is closing a two weeks' engagement at the Orpheum Theater, Los Angeles, after a very successful season in vaudeville. He will immediately leave for New York to consider an offer for a new musical production in which he will be a feature.

BERYL MERCER will next season have an important role with Otis Skinner. She was in the all-star cast of "Out There."

ROYAL C. STOUT will have one of the leading roles in "Mother's Liberty Bond" when it appears at the Park Theater next month.

OLIVE MAY will be in the cast of "The Blue Pearl," opening next month at the Longacre.

Marriages

KAUFMAN-KRONE—Lieut. Albert A. Kaufman, Signal Corps, U. S. A., who for three years was studio manager of the Famous Players Film Company, was married Thursday, July 18, at Washington, D. C., to Rita A. Krone, of New York. The bride is a well-known screen player, having appeared in an important role in "The Song of Songs," in which Elsie Ferguson was starred.

PLATKY-MANTELL—Ethel Mantell, daughter of Robert Bruce Mantell, the actor, and Ira Platky, were married Saturday, July 20, at noon at the home of the bride's father, Brucewood, Atlantic Highlands, N. J. The bride appeared last season in "The Thirteenth Chair." Mr. Platky is an insurance broker in this city.

Deaths

STEVENS—Robert E. Stevens, father of Emily Stevens, the actress, and Robert Stevens, Shakespearean actor, died last Sunday night of old age. Services were held at the Campbell Funeral Church and burial was in Woodlawn Cemetery. Mr. Stevens was born in Philadelphia 80 years ago. He was manager of Lawrence Barrett several years, and took on the road the first traveling dramatic company. For three years he was superintendent of the Actors' Fund Home, and was a charter member of the New York Lodge of Elks.

DATES AHEAD

DRAMATIC

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—*indef.*
FRIENDLY Enemies: N.Y.C., 22—*indef.*
GETTING Together: N.Y.C., March 18—*indef.*
MAN Who Stayed at Home: N.Y.C., April 3—*indef.*
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—*indef.*
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—*indef.*
WANDERER, The: Tacoma, Wash., Aug. 1-6.
TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—*indef.*

OPERA AND MUSIC

GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—*indef.*
HITCHY Koo, 1918 (Raymond Hitchcock): N.Y.C. June 6, 1918—*indef.*
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—*indef.*
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—*indef.*
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—*indef.*
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—*indef.*
ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—*indef.*
ZIEGFELD Follies (F. Ziegfeld, Jr.): N.Y.C. June 18, 1918—*indef.*

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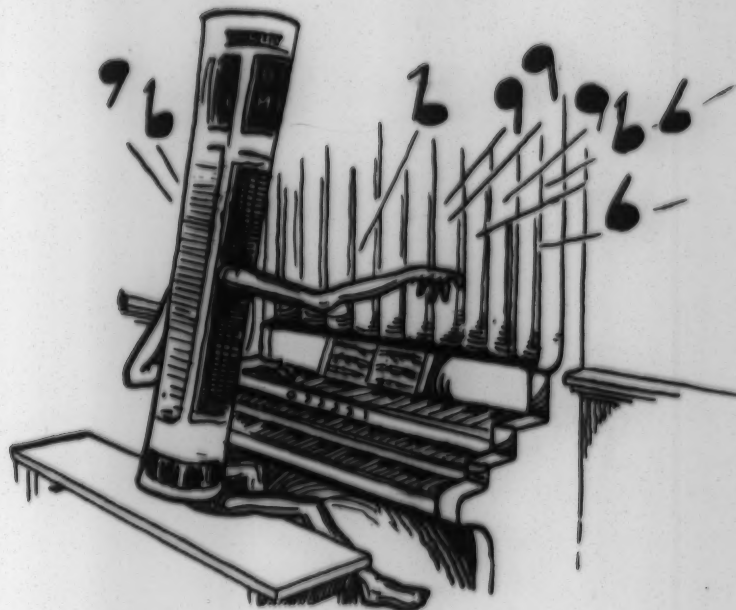
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